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The Old English Edition. No. X.

MASS TO SIX VOICES,

"EUGE BONE."

BY

DR. CHRISTOPHER TYE,

EDITED BY

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Preface.

THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.

Introduction

To No. x. Old English Edition.

FROM the name "Euge bone" which Tye gave to his six-part Mass, it might be supposed that it was founded upon a theme taken from some Hymn or Plain-song in use in the Church. It appears, however, that this was not the case. There was, it is true, an Antiphon [a], "Euge serve bone," which was used in the Sarum Breviary on Festivals of Confessors and Bishops outside the Easter Festival, and is also found in the Roman Breviary: but (apart from the fact that the words of the Antiphon are "Euge serve bone," and not "Euge bone") the music to which it is set appears to be quite distinct from the theme on which Tye's Mass is based, which was probably a theme of his own invention.

Part of the *Gloria* from the "Euge bone" Mass was printed by Burney in the second volume of his "History of Music," and this fragment was reproduced from Burney by Hullah in his "Vocal Scores." The entire work, however, is now printed for the first time.

It is not known when Tye composed this Mass, but it has been suggested that it may have been written as his Exercise either for the Degree of Bachelor of Music (1536), or of Doctor of Music (1545) at Cambridge. On both occasions he was expected to write a Mass, as is shewn by the Graces for the Degrees.

The "Euge bone" Mass is to be found in a set of six part-books, which is now preserved in the Bodleian Library, and has long been the principal treasure of the Oxford Music School collection. The books are oblong 4to. in shape, and are bound in black leather with Royal arms and other emblems stamped on the covers. The 2nd Contratenor book is smaller in size than the rest of the set: it seems to be in a different handwriting, and is signed at the end of the last

[a] The Editor is indebted to the kindness of Sir John Stainer, Mus.Doc., and the Rev. G. A. Cooke, Magdalen College, Oxford, for an account of this Antiphon and its use in the Service.

Mass in the book "laudes deo : qd. Johanes baldwine [b]." In the other five part-books two distinct handwritings are to be traced ; the last Masses in the books (including the Euge Bone Mass) being in a later and inferior character.

This interesting set of part-books was originally in the collection of William Forrest [c], whose name (with the date 1530) is inscribed on one of the volumes. "He was a Prieft," says Antony Wood in his *Athenæ Oxonienses*, "and had had preferment in the Church, was well skill'd in Mufick and Poetry, had a collection of the choiceft compofitions in Mufick that were then in ufe : Which coming after his death into the hands of Dr. *Heather* founder of the Mufical *Praxis* in this Univerfity, he gave them to the publick School thereof, where they yet continue, and are kept only as matters of antiquity." In the old Catalogue of Dr. Heather's gifts, these books are described as "a set of Olde Songs composed by Severall authors." (Mus. Sch. Catalogue.) Burney made great use of these books, and gives numerous extracts from them as specimens in his History of Music. They contain eighteen Masses by different composers.

The handwriting of the original manuscript is (in the case of the Euge Bone Mass) very clear, and the copy is fairly free from errors. There are, however, a few passages where corrections have been thought necessary ; and in one passage of some length the 1st Contratenor, omitted altogether by the original copyist, has been supplied by the Editor after careful comparison with similar passages in the Mass. This supplied passage is printed in smaller notes than the rest of the Music. The following is the list of corrections and alterations :—

p. 2, bar 1. 2 Treble. Last note, *b*♭ not marked in original, but supplied from comparison with similar passages.

p. 5, bar 4. Bass. The *c* (in the original a semibreve only) has been carried into the next bar.
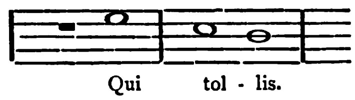
p. 6, bar 7. 2 Treble and Tenor. *f*♯ not marked in original.

[b] John Baldwin was a singing-man at Windsor; he seems to have been much employed as a copyist of Music. Amongst other MSS., Lady Nevill's Virginal-book bears his signature with the date 1591. See Grove, *Virginal Music*. A set of books in the Christ Church, Oxford, Library contains compositions by "Mr. John Baudwine."

[c] Forrest, who was author of several poetical works and tracts on religious topics, was one of Queen Mary's Chaplains. Antony Wood (*Ath. Oxon.*) gives an account of his writings, which are also described in Warton's "History of English Poetry." See also the Dict. of National Biography. It appears that he was still living in 1581.

p. 8, bar 1. 2 Treble. *f* ♯ not marked in original.

p. 9 last bar, and 10, first bar. 2 Contratenor. Original reads—



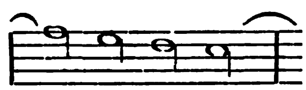
p. 11, bar 1. Tenor. *f* ♯ not marked in original.

p. 13, bar 3. 2 Treble. Original reads minim rest instead of the tied *g* as first note in the bar.

p. 13, last bar. 2 Treble. *g* ♯ not marked in original.

p. 17, last bar. Tenor. The *f* is marked ♯ in original.

p. 21, bar 5. 2 Contratenor. Original reads—
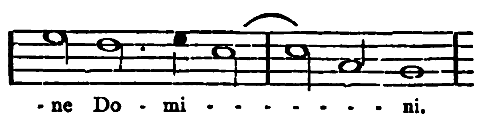


making consecutive 5ths with 2 Treble.

p. 23, bar 1. 1 Treble. *c* ♯ not marked in original.

p. 43, bar 5. 1 Treble. Last note, *g* ♯ not marked in original.

p. 44, bar 1. 1 Treble. The second *c* is not marked ♯ nor the third *c* ♮ in original.

p. 45, bars 5 and 6. 2 Contratenor. Original reads—



p. 46, bar 3. 2 Treble. The *f* is not ♯ in the original.

pp. 48—50. The 1st Contratenor is omitted in original.

p. 50, bar 5. 2 Contratenor. *f* ♯ not marked in original.

p. 51, bar 8. Tenor. *f* ♯ not marked in original.

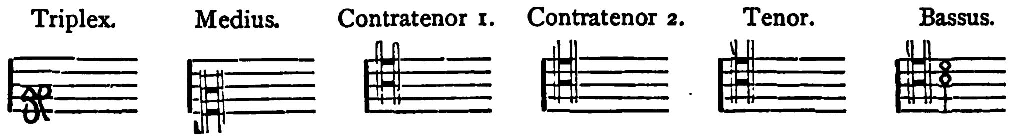
p. 59. Tenor. The 2nd half of bar 1 and all bar 2 are omitted in the original.

On p. 12, bars 1 and 2, the Tenor makes consecutive 5ths with the Treble, but this has not been altered, as it would scarcely be perceived in singing.

It should be noticed that Burney in his copy of the opening of the Mass reads *f* ♯ in the first bar. In this instance it has been thought best to revert to the original reading of the MS.

The word Gimel, which often occurs as a direction to the singers in old music-books, needs a word of explanation. Each part was formerly sung out of a separate part-book; if any of the parts divided, the first and second Treble (for example) had to sing from the same book. The two Treble parts (in this example) were not placed one under the other, as would be done now, but one after the other, and the word Gimel or Gimell was written at the beginning of each of the parts, to shew that from that point they were to be sung simultaneously. The word Gimel seems to be derived from the Latin Gemellus, a twin.

The clefs used in the original copy are as follows:—



N.B. THE MUSIC OF THIS MASS CAN BE OBTAINED SEPARATELY FOR ONE SHILLING.

NOTE ON THE OMITTED PARTS OF THE MASS.

THOSE who are unfamiliar with English Church music of the pre-Reformation period, will no doubt be surprised to observe that the "Euge Bone" Mass omits the "Kyrie," and also parts of the "Credo." These omissions are nearly always made in English settings of the Mass before the Reformation [a]. As this point has not been generally noticed, it may be interesting to give a few figures in illustration.

Of forty-two Masses which have been examined by Mr. H. E. Wooldridge and the Editor, only eleven contain a setting of the "Kyrie." Of these, seven contain the "Kyrie," "Gloria," "Credo" (complete), "Sanctus and Benedictus," and "Agnus Dei," with the addition of an "Alleluja" and a Motet. These seven Masses, however, are exceptional, for they make a set composed for Henry VIII.'s Chapel, and are entitled "Domenica" to "Sabbato"—one for every day of the week.

Of the remaining four Masses which contain the "Kyrie," one, in addition to the usual musical portions, contains an "Alleluja," but omits part of the "Credo."

The other three, and these only, have settings of those parts of the Mass which are usually provided with music; it is remarkable that these three (and these only) are called "Upon the Square," a name of which the meaning is still to be discovered.

The other thirty-one Masses examined omit the "Kyrie." Of these only one has the "Credo" complete. The others all omit parts of the "Credo," though not all the same parts [b]. All, however, agree in omitting the clauses immediately following "Cujus Regni non erit finis," generally as far as "et expecto Resurrectionem."

[a] William Byrd's Masses, written in Elizabeth's reign, include a setting of the Kyrie and the complete Credo.

[b] Among them is the interesting fifteenth-century Mass preserved in the Cambridge University Library.

It does not follow that because the "Kyrie" was not usually set by composers, it was cut out of the Service. It has been suggested that "possibly the Plain-song of the Kyrie was retained in England longer than it was in Continental uses; and being well-known, there was no more reason for reproducing it than for reproducing the 'Sursum Corda' or other unvarying portions of the Mass[c]." There are in existence separate musical settings of the "Kyrie" and also of the "Alleluja," detached from any setting of the entire Mass, as though these two parts of the Service might be treated musically or not, as seemed best at the time.

It is different, however, with the omitted parts of the "Credo;" for the arrangement of the music would preclude the possibility of any part of it being intoned or sung to a plain-song. The explanation may be this. At a time when considerable laxity prevailed in the Church, it is possible that composers and choir-masters were allowed a certain amount of freedom in shortening the singing of the "Credo:" the repetition by the Priests being the essential part of the ceremony.

No omissions are found in any other part of the Service.

[c] The Editor is indebted to the Rev. H. Fleetwood Sheppard for his advice on this point.

BIOGRAPHICAL MEMOIR OF DR. CHRISTOPHER TYE.

ALL modern biographers of Christopher Tye follow Hawkins in saying that he was born at Westminster. Hawkins himself gives no authority for his assertion, but there can be little doubt that it was based on the fact that Fuller reckoned Tye among the Worthies of Westminster. Fuller, however, by prefixing the letters S.N. (second nativity) to his notice of Tye, shewed that he did not know the place of his birth: he put him among the Worthies of Westminster because it was his practice "to insert such persons in those counties where we find them either first or highest preferred."

It appears then that there is no authority for saying that Tye was born at Westminster: and equally little reliance can be placed on Antony Wood's conjecture that "he seems to be a *Western* man born." (*Fasti Oxon.* 1548.) It is, on the contrary, far more probable that he came from the eastern counties, where the surname Tye was very widely spread. The Probate Offices of Peterborough, Norwich, and Bury St. Edmunds contain many Wills of persons of this name between the years 1500 and 1600. As we know that Tye was closely connected with Cambridge and Ely, it is not unlikely that he was a native of one of the eastern counties, possibly Cambridgeshire[a].

It was first pointed out by Dr. Rimbault in his "Cathedral Music" that the name of Tye occurs in the registers of the Chapel of King's College, Cambridge, but as his statement may be somewhat misleading, it will be best to give here an accurate account of the entries of the name in the books.

In the "Commons Book" for the Quarter, Michaelmas to Christmas, 1511,

[a] There are no West-country Tyes mentioned in the Charters nor in the Herald's Visitations, I am indebted to Mr. H. E. Wooldridge and Mr. Hughes-Hughes for this information. The only Western man of the name of Tye that I can find is "James Tye of Devon. pleb.," who matriculated at Oriel College in 1577: see Foster's *Alumni Oxon.* For the ancient Norfolk family of Tye, see Blomefield's Norfolk.

the name of Tye appears 5th in the list of choristers, without Christian name: and in the Quarter, Midsummer to Michaelmas, 1512, the name appears for the last time in the 7th week as 2nd boy.

[There are no "Commons Books" between 1499 and 1511.]

In the "Commons Book" for the Quarter, Michaelmas to Christmas, 1527, the name of Tye (without Christian name) occurs in the list of singing-men.

From the fact of the surname appearing without Christian name in the above entries, it may be conjectured that there was only one Tye in the choir at this time: and as we know (from his Grace for the degree of Bachelor of Music) that Christopher Tye had had experience in teaching boys for the 10 years previous to 1536, we may perhaps be justified in assuming that the Tye who appears in the King's College Books without Christian name was Christopher Tye, although the name of "Christopher Tye, clericus," appears for the first time in the "Mundum Book" for the Quarters, Lady-day to Midsummer, and Midsummer to Michaelmas, 1537. The mention of the Christian name in this case may be accounted for by the fact that by this time there was also a Richard Tye [b], clericus, who appears in the "Mundum Book" for the first time in the Quarter, Michaelmas to Christmas, 1535, and for the last time in the Quarter, Michaelmas to Christmas, 1545.

[There are no "Mundum Books" between 1525 and 1535, nor between 1537 and 1542: neither are there any "Commons Books" between 1535 and 1540.]

It will be seen from these extracts that there are good, though not conclusive, reasons for believing that Christopher Tye was brought up as a chorister at King's College Chapel; and we are thus enabled to make a guess at the date of his birth. For it may be conjectured that the boy who was fifth chorister in 1511, and second chorister in 1512, would most likely have been born between the years 1497 and 1500 [c]. The question of identity indeed is somewhat complicated by Hawkins' assertion that Tye was "brought up" at the King's Chapel, which has been repeated by most of his recent biographers: but as Hawkins gives no evidence to support his statement, it can only be regarded as an assumption based on the fact that Tye was at one time Gentleman of the Chapel Royal.

[b] This Richard Tye may have been related to Christopher. He died in 1545, and was buried in Great St. Mary's Church, Cambridge. His Will throws no light upon the subject. His wife, Mabell Tye, died in 1547.

[c] This suits with the description of Tye as "venerabilis vir" in Bishop Cox's Register, March, 1572-3.

In 1536, while he was still lay-clerk at King's College, Tye took his degree of Bachelor of Music at Cambridge. The Grace for his degree contains some points of interest, and has not apparently been printed in full:—

"Grace Book. Γ. 1536.

"In primis conceditur Christofero Tye vt studium decem annorum in arte musica cum practica multa in eadem, tum componendo, tum pueros erudiendo, sufficiat ei ad intrandum in eadem, sic vt componat vnam missam vel paulo post comitia canendam, vel eo ipso die quo serenissimi principis obseruabitur aduentus, saltem vt manifestum ac euidens aliquod specimen eius eruditionis sic ostendat in comitiis."

At what date Tye's connexion with the Chapel Royal began cannot be ascertained. Fuller tells us that "he flourished in the reign of King Henry the Eighth and King Edward the Sixth, to whom he was one of the gentlemen of their chapel [d], and probably the Organist," ("Worthies," ed. 1840, II. 425). Antony Wood (*Fasti Oxon.* anno 1548) says he was "now gentleman of the Chapel to Edward 6;" and in his MS. Notes on Musicians, adds that he was "chief organist of Edward 6, and first organist of Elizabeth:" while Tye describes himself on the title-page of the "Actes of the Apostles, 1553," as "one of the Gentylmen of his graces mofte honourable Chappell." Fuller and Wood were undoubtedly wrong in saying that Tye was organist to the Chapel, for Hawkins has pointed out ("Hist. of Music," 1776, III. 261), speaking of Tallis, that there was no organist to the Chapel Royal at this period: nor was there (according to Rimbault) until the year 1620. This much, however, seems to be certain, that from some time before the death of Henry VIII. (perhaps after 1537, when he is last heard of at King's College) until the death of Edward VI., Tye was "Gentleman" of the King's Chapel.

His post at the Chapel Royal did not interfere with his appointment as "Magister Choristarum" at Ely Cathedral, though it is difficult to see how he could have performed his duties satisfactorily in both establishments.

Tye's name first occurs in the Treasurer's Rolls of Ely Cathedral at the Audit of 1543: "Soluti Christofero Tye, gent. magistro choristarum, £10." As ten pounds was a whole year's pay (the year being counted from Michaelmas

[d] Rimbault (in his Cathedral Music) says that he was admitted as Gentleman of the Chapel Royal in 1545, but he gives no authority. It is remarkable that Tye's name is not to be found in the list of Edward VI.'s Chapel, printed by both Burney and Hawkins. His connexion with the Chapel had ended before the Old Cheque-book of the Chapel Royal (which dates from 1561) was begun. (Edited for the Camden Society by Dr. Rimbault, 1872.)

to Michaelmas), it is evident that he had been appointed not later than Michaelmas, 1542. The Treasurer's Rolls for the year 1542 are unfortunately lost, and it is impossible to say how long (if at all) before Michaelmas he had entered on his duties. In any case it cannot have been many months before, because in the list [e] of officials appointed on the establishment of the Ely bishopric in 1541, William Smith, senior, is named as "Schole master of the Queristers" at £10 per annum: that is to say, Smith was the "Informator choristarum," not the Grammar schoolmaster, who was a different person and received a higher salary. This William Smith, however, was probably only a stop-gap, who took the duties of the Magister Choristarum while the Dean and Chapter were looking for a better man; for he afterwards appears as one of the ordinary lay-clerks, with a smaller salary. Tye probably took the post in the end of 1541 or the beginning of 1542.

In 1545, Tye proceeded Doctor of Music at Cambridge. The Grace for his degree is as follows:—

"Grace Book Δ. 1545.

"Item conceditur Christofero Tye apud vos in musica bacchalaureus vt studium et practica decem annorum post gradum bacchalaureatus susceptum sufficiat ei pro completo gradu doctoratus in eadem facultate Ita tamen vt componat missam in die commitiorum canendam coram vobis conuiuet [f] et satisficiat officiariis Et quoniam non reperitur doctor in eadem facultate præsentetur in habitu non regentis per vnum procuratorum.

"Item conceditur eidem nuper admisso ad incipiendum in musica vt possit vti commitiorum tempore habitu doctoris in medicina [g]."

The "Euge Bone" Mass may possibly have been the one composed for the occasion.

Three years later (in 1548) Dr. Tye was incorporated [h] in the University

[e] In the library of Corpus Christi College, Cambridge, is a copy of Dean Stewart's return to the King of the officials, &c., of the new establishment. I am indebted to the Rev. J. H. Crosby for all this information.

[f] It was the old custom to give a dinner to the officials, candidates, &c. I am indebted to the kindness of J. W. Clark, Esq., Registrary to the University, for this information, and for the copies of the two Graces.

[g] This is interesting as shewing that there were no distinctive robes for a Doctor of Music at Cambridge at this time: nor were there when Greene took his degree in 1730. I am indebted for this information, as well as for the extracts from the King's College Books, to the kindness of Dr. A. H. Mann, King's College.

[h] Incorporation means admission to the same degrees at Oxford (with certain privileges) which the person so distinguished held elsewhere.

of Oxford (Wood, *Fasti*). The University Register contains no entry relating to Tye's incorporation, but at that period it was kept in a very careless manner.

We now come to a somewhat doubtful point in Tye's biography. Nearly all modern writers (following Hawkins) assert that he was music-master to Edward VI. Mr. John Gough Nichols was the first to doubt the tradition ("Literary Remains of Edward VI." Vol. I., liv. Roxburghe Club, 1857), on the ground that the sole authority for the statement was an old play by Samuel Rowly called, "When you see me, you know me," printed in 1605[i]. In this play Tye is addressed by Edward as "our music's lecturer." Hawkins has printed the greater part of the scenes in which Dr. Tye is introduced, but one passage may be quoted again—a dialogue between him and the Prince:—

A SONG.

Pr. Doctor, I thanke you and commend your cunning,
I oft have heard my Father merrily ſpeake,
In your hye praiſe, and thus his Highneſſe ſayth,
England, one God, one truth, one Doctor hath
For Muſicks Art, and that is Doctor *Tye*,
Admir'rd for skill in Muſickes harmonie.
Tye. Your Grace doth honor me with kind acceptance,
Yet one thing more, I doe beſeech your Excellence
To daine, to Patronize this homely worke,
Which I vnto your Grace haue dedicate.
Pr. What is the Title?
Tye. The Acts of the holy Apoſtles turn'd into verſe,
Which I haue ſet in ſeuerall parts to ſing,
Worthy Acts, and worthily in you remembred.
Pr. Ile peruſe them, and ſatiſfie your paines,
And haue them ſung within my fathers Chappell.

Mr. Nichols contends that the playwright merely took Dr. Tye's name "from its popular celebrity[k]," and shows how "with corresponding infelicity

[i] Hawkins says 1613, which is incorrect.

[k] The "popular celebrity" of Tye's name is proved by a passage in Nashe's "Have with you to Saffron-walden," 1596, where in a far-fetched pun it is said that Dr. Harvey "would tranforme and metamorphize" his name to "Doctour *Ty* (of which ſtile there was a famous Muſition ſome few yeres ſince)."

he has chosen the name of 'Marquess of Dorset' for the prince's play-fellow," and has introduced Cranmer instead of Cox or Cheke as his schoolmaster.

It must be remembered, however, that Rowly published his play only 32 years after Tye's death; he knew too that the "Acts of the Apostles" was dedicated to Edward, which shews that he was not altogether ignorant of the facts of Tye's career. Again, the rhymed "Preface" of the "Acts of the Apostles" seems to point to some friendly relation between Edward and Tye, such as might exist between master and pupil. Also it should not be forgotten that Dr. Richard Cox, who was the prince's tutor for a short time (1544) was Tye's great friend and patron, and it is very likely that his interest may have obtained the appointment for Dr. Tye[l].

It is not possible to speak with certainty on this point, though probably most persons would think that, in the absence of decisive evidence, we are not compelled to reject so respectable a tradition.

It was further suggested by Hawkins that Tye also taught the princesses Mary and Elizabeth. It is possible that he may have done so, but there is no evidence on this point. The suggestion has apparently arisen from the fact that Tye mentions them in his Preface to the Actes:—

Thy dere Systers, the ſprite them leade
  To loue the worde of God:
Whiche shall them ſtande, in better ſteade
  Then doth their whole liuelod.

Dr. Tye (presumably in his younger days) composed Masses and Motets with Latin words, for use in the Roman Catholic Service; but at the Reformation, like so many of the contemporary musicians, he threw in his lot with the Protestants, a course which might be expected from a friend of Dr. Cox. There can be no doubt that he did good service to the cause of Church music in England at a moment when many of the leading divines were in favour of abolishing all music from the churches. As Fuller[m] says, "Music, which received a grievous wound in England at the dissolution of abbeys, was much beholding to him for her recovery; such his excellent skill and piety, that he

[l] Cox was Fellow of King's College, Cambridge, as early as 1519, where he may have made Tye's acquaintance. It is worth noting that he was installed as Archdeacon of Ely in 1541, the year before Tye's appointment there: also that he was elected Chancellor of the University of Oxford in 1547, the year before Tye's incorporation there. These dates may be only coincidence, but certainly (as will be seen) his friendship with Tye continued when he was Bishop of Ely.

[m] Hawkins gives this as if it was from Wood's MS. Biographical Notes. Wood, however, is only quoting Fuller by name.

kept it up in credit at court and in all cathedrals during his life." If we grant that he was master to Edward, he had ample opportunity for influencing his pupil, and used it to good purpose. But he also did good service by composing music to English words for use in the English Church. The most famous of his efforts in this direction was the book already spoken of.

¶ The Actes of
the Apostles, translated in-
to Enllyshe Metre, and de-
dicated to the kynges moste excel-
lent Maiestye, by Christofer Tye,
Doctor in Musyke, and one of the
Gentylmen of hys graces moste ho-
nourable Ch pppell, wyth notes to
eche Chapter, to synge and also to
play upon the Lute, very necessarye
for studentes after theyr studye,
to fyle theyr wyttes, and also
for all Christians that
cannot synge, to
reade
the good and Godlye sto-
ryes of the lyues of
Christ hys Ap-
postles.
1553.

This book is dedicated to Edward VI. in the following terms :—

¶ To the Vertuous and
Godlye learned Prynce, Edwarde
the VI. by the grace of God, King of Eng-
lande, Fraunce, and Irelande, *Defendour
of the Fayth*, and on earth next and imme-
diatly under Chrifte, of the Churches of
England and Irelande the *Supreme head*,
your graces humble, louynge, and obedi-
ent feruaunte *Chriftofer Tye*, wyfheth the
continuaunce of God hys feare to dwell
in your graces heart, longe to raygne
in muche honoure, healthe,
wealth and vic-
torye.

After this follows a rhymed preface, of which Hawkins printed a considerable part. A few verses may be worth reproducing, to shew Tye's own estimate of his work:—

Unto the text, I do not ad
  Nor nothynge take awaye
And though my style, be grosse and bad
  The truth perceyue you maye.

Your Maiestye, is not to teache
  Thapostles wordes are playne:
With ynkhorne termes, they dyd not preache
  But sought an easye bayne.

* * * *

Prayinge your grace, not to thynke now
  That I do condescende:
The pleasaunt style, to disalow
  But do it much commende.

But he that shal, of scripture treat
  Yf he wyll please God well:
Of force he must, such termes forgeat,
  The truth playnely to tell.

* * * *

My callynge is, another waye
  Your grace shall here in fynde:
By notes set forth, to synge or playe
  To recreate the mynde.

And thoughe they be, not curious
  But for the letter mete:
Ye shall them fynde, harmonious
  And eke pleasaunt and swete.

That such good thi'ges, your grace might moue
  Your lute when ye assaye:
In stede of songes, of wanton loue
  These stories then to playe."

Specimens of the music with the original words are to be found in Hawkins, and in Grove's "Dictionary of Music" (*Windsor Tune*). The entire work was

published, "adapted to Modern Paraphrases of Scripture" by Thomas Oliphant; London, 1837, under the name of "Motetts for 4 voices (from the Acts of the Apostles) by Christopher Tye," and several of the tunes have been published in other places, so that it is unnecessary to speak of the work at greater length.

The success of the "Actes" (according to Hawkins) did not meet the expectation of the author, so "he applied himself to another kind of study, the composing of music to words selected from the Psalms of David, in four, five, and more parts; to which species of harmony, for want of a better, the name of Anthem, a corruption of Antiphon, was given." Whether it was want of success, or the accession of Mary, or any other cause that interfered with his scheme, whatever Tye's intentions may have been, he never published more than the first 14 chapters of the "Actes."

On the strength of this passage from Hawkins, Tye has been called the Father of the Anthem [a]: but it is probably rash to credit any one composer with the invention of this "species of harmony."

With Mary's accession it may be supposed that Tye's connexion with the Court came to an end. But after her death, if Antony Wood is to be believed, he was appointed organist to Queen Elizabeth. We have seen, however, that it is impossible that he could have been organist to the Chapel Royal at this period: nor could he have been private organist to the Queen, for we can otherwise account for his life from the accession of Elizabeth onwards.

Through all these years Tye had kept his appointment of "Magister Choristarum" at Ely, with a salary of £10 per annum. Most of the Treasurer's Rolls, which would shew the annual payment, are lost. Indeed, after the first payment in 1543, there is only one other existing Roll until the year 1561. This is the Roll shewing the accounts for the year, Michaelmas 38 Henry VIII. to Michaelmas 1 Edward VI., presented at the November Audit of 1547. It has the following entry—"In stipendio Christoferi Tye in musica doctoris magistri choristarum ibidem £10."

Tye is known to have been still at Ely in May, 1559 (1 Eliz.), from the following document, which has been discovered by the Rev. J. H. Crosby among the Registers of Ely Cathedral.

"*Donatio decani et capituli Christofero Tye music' doctori de officio organist' et choristar'* [*magisterii*]. Omnibus Christi fidelibus ad quos hoc presens scriptum

[a] As in the "Parish Choir," 1846—II. 160.

pervenerit Andreas Pearne sacre theologie professor Decanus Ecclesie Cathedralis Sancte et Individue Trinitatis Eliensis et ejusdem loci Capitulum Salutem *Sciatis* nos prefatos decanum et capitulum pro diligenti servitio in ecclesia Cathedrali Eliensi predicta per dilectum nobis Christoferum Tye in music' doctorem hactenus impenso et firmiter confidentes quod certitudo premii illum magis imposterum ad debitum officii sui excitabit *dedisse* ac concessisse pro nobis et successoribus nostris eidem Christofero officia organiste ac magisterii choristarum in ecclesia Cathedrali Eliensi predicta *Habendum* et exercendum officium organiste ibidem ac docend' et instruend' in arte musica choristas pro tempore in eadem ecclesia existent' per se tantum vel tempore infirmitatis sue per predictum decanum et capitulum approband' per suum sufficientem deputatum similiter per decanum et capitulum admittendum nisi decanus et capitulum choristas predictos alteri commiserint seu committere voluerint in prefata arte (oneribus tamen et expensis propriis ipsius decani et capituli) instituendos. *Percipiend'* pro exercitio officiorum predictorum vel si paratum se exhibuerit ad exercend' officia predicta quando ad hoc requisitus fuerit de nobis et successoribus nostris annuatim durante [vita] naturali ipsius Christoferi decem libras legalis monete anglie ad quatuor anni terminos per equales porciones videlicet ad ffesta natalis domini, annunciationis beate Marie virginis, S. Johannis Baptiste et S. Michaelis Archangeli. *Et Si* predictam annuitatem sive annualem redditum decem librarum sive aliquam inde parcellam aretro fore insolutam in parte vel in toto ad aliquod festum festorum predictorum quo (ut prefertur) solui debeat quod tunc bene licebit eidem Christofero et assignatis suis in manerium nostrum de Sutton et in quamlibet inde parcellam intrare et distringere et districtiones sic ibidem captas et habitas licite asportare effugare et penes se retinere quousque eidem Christofero et assignatis suis de annuitate sive annuali redditu predicta una cum arreragiis ejusdem si que fuerint eidem Christofero et assignatis suis plenarie fuerit satisfactum et persolutum *In cujus* rei testimoni' sigillum nostrum commune presentibus [est affixum] et appensum. *Datum* in domo nostra capitulari apud Ely predict' vicesimo tertio die mensis maii Anno regni Elizabethe dei gratia Anglie Francie et Hibernie regine fidei defensoris, etc. primo—(i.e. 1559)."

It has been thought best to print this "Donatio" in full, as its exact bearing on Tye's position is not quite plain. The natural interpretation would be that while no difference was made in the amount of his salary, the power of distraining on the Manor of Sutton secured him the regular payment of that salary; and also that the additional title of organist was conferred upon him. But it is plain

that the Dean and Chapter were anxious to grant Tye very special privileges; for the power of distraining was exceptional to the case of Tye, and occurs in no other "Donatio" to any of the organists of Ely. It is likely that they wished to retain the services of so eminent a musician, having heard perhaps of his intended retirement. If so their "Donatio" was no great gain to him, and it is possible that the £10 per annum which it grants were over and above the regular annual payment of £10, which formed the salary of the Magister Choristarum. This suggestion is supported by the use of the word "annuitas" instead of the more usual "stipendium." It can hardly have been a life pension in spite of the introduction of the words "durante vita naturali" (a formula which is usually found in the "Donationes" to the organists without meaning more than "during the time of their holding office at Ely"), for there appears to be no record of the payment to Tye after his retirement from Ely, either in the Cathedral accounts or in those of the Manor of Sutton.

Whatever the exact importance of this document, Tye did not long enjoy his new privileges; for in the following year he took orders, and led thenceforth the life of a country clergyman. The Treasurer's Roll, shewing the accounts from Michaelmas 2 Eliz. to Michaelmas 3 Eliz., presented at the November Audit, 1561, has the following entry:—"In denariis similiter per ipsum solutis magistro Christofero Tye, musice doctori, magistro choristarum ad £10 per annum—viz. in allocacione ejusdem pro dimidio anni—£5." That is to say, he received half a year's salary for the year beginning Michaelmas, 1560: from which we may gather that he retained his post until the early part of 1561[o]. But before this, as appears from Bishop Cox's Register of Ordinations, "Christopher Tye, Doctor in Musica ac canonicus[p] in Ecclesia Cathedrali," was ordained Deacon in July, 1560, and was ordained Priest by Bishop Cox in the November of the same year. Immediately on his Ordination as Deacon, he must have been presented to the living of Doddington-cum-Marche, in the Isle of Ely, as is shewn by the entry in the "First Fruits Composition Books"

[o] Tye was succeeded as Magister Choristarum (not organist) by the composer, Robert White. At the November Audit, 1563, the following entry occurs in the Treasurer's Rolls:—"Et in denariis per ipsum solutis magistro Roberto Whyte musice Bachrario magistro choristarum pro stipendio suo ad £10 per annum, viz. in allocacione ejusdem in hoc anno, £10." This shows that White entered on his duties not later than Michaelmas, 1562, the year's accounts being made up from Michaelmas to Michaelmas. White was almost certainly connected by marriage with Tye: it is likely that he was his son-in-law. See later on.

[p] The word "Canonicus" may be a slip of the pen here.

preserved in the Record Office—"Doddington-cum-capella. R. Christopher Tye c(ompounded) 25th day of September, 2 Eliz. (1560)."

At the end of the same year (i.e. before March 1561) we get a glimpse of Dr. Tye at Doddington from the "Certificatorium Dioceseos Eliensis," which is a return sent by Bishop Cox in 1560 to Archbishop Parker, in answer to questions concerning the clergy in the Diocese of Ely, whether they were married, lived in their parishes, were licensed to preach, &c. (Cole's transcript is in the Brit. Mus. Add. MSS. vol. 5813.)

p. 82. "Rectoria de Doddington cum Marche. Magister Christopherus Tye Rector ibidem est *Sacerdos* ac *residet* ibidem et est *Doctor Musice non tamen habilis ad predicandum* nec *ad id specialiter licenciatus* et *alit ibidem Familiam.*"

From another source[q] we learn that Bishop Cox, at the request of Tye's wife, took a bond from Dr. Tye "that he should not let any part of his Benefice" without the Bishop's consent, "but from year to year." A misrepresented account of this transaction was made a charge against the Bishop after Tye's death, as will appear later on.

In 1564 we find Dr. Tye in possession of two other livings, besides Doddington.

On the 13th of May, 6 Eliz. (1564), he paid first fruits for the Rectory of Newton-cum-capella. He had probably been only recently appointed to this living, which is near Doddington.

The second living was the Rectory of Wilberham (or Wilbraham) Parva[r], near Cambridge. This living was vacant in 1560-1, and it seems likely that Tye was presented soon after that date: for in Bishop Cox's Register (of which Cole's Transcript is in the Brit. Mus. Add. MSS. vol. 5828) there is a Brief (dated June 17, 6 Eliz.) "from the *Queen* to *Richard Bp. of Ely* to *sequester the Benefices* of such Persons who had enjoyed their Promotions and not paid their *First Fruits* .... and cause them to appear personally before the *Barons of the Exchecquer* at Westminster." Among the names of these persons is that of Christopherus Teye (*sic*), Rector of Wilberham Parva. The fact that Tye's name is not to be found in the Index to the "Rolls of Pleas and Proceedings in the Court of First Fruits in the Exchecquer," shows that the case did not come to a hearing. The amount due was paid on the 19th of October, 6 Eliz.

[q] Sundry Articles of Complaint against the Bishop of Ely. Strype, Annals, Vol. II. App. I. No. 51.

[r] Mr. Thomas Hynde of Madyngley was the Patron of this living in 1567: Bp. Cox's Register.

(1564), as appears from the "First Fruits Composition Books [*]." Tye resigned the living of Wilberham Parva in 1567. (His successor was instituted, 12 Sept. 1567: Bp. Cox's Register.)

In 1569 was published a poem translated from Boccaccio by C. T., of which the authorship is ascribed to Dr. Tye, though without certainty. This was

A NOTA-
ble Hiſtorye of
Naſtagio and Trauerſari,
no leſſe pitiefull then plea-
ſaunt Tranſlated out
of Italian into Eng-
liſhe verſe by.
C. T.

S'Amor non puol a vn cor in-
grato & empio
Giouaralli timore, e crudel
ſcempio.

¶ Imprinted at
Londō in Poules Church-
yarde, by Thomas Purfoo-
te dwelling at the sig-
ne of the Lucrece.

Anno. 1569.

The Title-page is followed by an address "to the Reader" signed C. T., which sets forth the purport of the poem. The little volume only contains 16 leaves altogether. The poem was ascribed to Tye as early as the time of Bishop Tanner (*Bibliotheca Britannico-Hibernica*, 1748, p. 729); a perusal of the work will show that it contains nothing of which Tye was incapable [†]. The first page is given as a specimen. The original is in black letter.

[*] For these facts I am indebted to the kindness of Mr. F. W. Sherwood, Middle Temple.

[†] Mr. J. Payne Collier ("Extracts from the Registers of the Stationers Company," Shakespeare Soc., 1848) thought that the style was against its being by Dr. Tye, and would read G. T. instead of C. T. on the title-page, on the ground that George Turbervile published the same story from Boccaccio in his "Tragical Tales," translated from the Italian, 1587. Collier, however, had not seen Turbervile's poem, which is a totally different and superior production.

In *Rauenna* ſometime renownde
    ſor place of worthie fame:
(which bare in all Romagna,
    the chiefeſt praiſe and name.)
were many noble gentlemen,
    and youthes of ſundrye ſortes:
to maintaine warlike feates of Armes,
    or practiſe pleaſaunte ſportes.
Amongſt the which, a youthful ſquier,
    whoſe name *Naſtagio* highte:
By fathers deathe, and Uncles too,
    was lefte, (by reaſon righte)
Aboundinge farre in wordlye (sic) welth,
    and had of richeſſe ſtore:
Beſides. his name did floriſhe there
    with Sacred wiſdomes lore.
Who beinge fre from *Hymeus* (sic) lawes,
    did chaunce to viewe a dame:
Of *Trauerſary* howſe, whoſe face,
    to loue, his heart did frame.
And for this damſell, daughter was
    to *Paolo Trauerſaro:*
She was more noble moche of bloude
    then was *Naſtagio.*

Tye is known to have continued to write poetry until the last years of his life, for in 1571 John Lesley, Bishop of Ross, who was then prisoner in the custody of Bishop Cox, made the following entry in his Diary:—

"Sonday. xxvj[to] Aug[ti] 1571. I maid certanes verſis upon the hunting the day precedent, and gave them to Doctour Ty, doctour in muſic, for ane argument, to mak the ſame in Inglis." (Bannatyne Miscellany: vol. III. p. 144. 1855—Diary of Bishop Lesley.)

In 1570 it appears from the Ely Registers that the living of Doddington was sequestrated:—

"xxvj[to] die mensis Junii, 1570 emanaverunt litterae sequestrationis fructuum ad rectoriam seu ecclesiam parochialem de Dodinton cum capella de Marche

pro defectu solucionum decimarum pensionum et procurationum domino episcopo Eliensi commissae Richardo Wynborowe clerico Rogero Busseye et Willielmo Cauthorne Et habent ad reddendum comptum quandocunque, etc."

(Register of Administrations, &c., 1562—1582.)

This was the second time that a living of Dr. Tye's was sequestrated. Viewed in connexion with the unusual bond taken from him at the request of his wife, on his being presented to the living of Doddington, this fact seems to point to habitual carelessness or incapacity in business matters on his part. There is no reason on this account to accuse him of dishonesty; the friendship of the Bishop and the esteem in which he was undoubtedly held would alone place him above suspicion on this score.

In the same year, 1570, Dr. Tye resigned the living of Newton; (his successor was instituted 15 March, 1570-1: see Bp. Cox's Register).

There is one more notice of him as Rector of Doddington, when he signed the "Articles to be subscribed unto of the priests of the Diocese of Ely, the 27th August, 1571, in the parish church of Ellsworthe." These are in a Subscription Book preserved in the Bishop's Muniment Room at Ely: it is from this document that the fac-simile of Tye's signature has been made which is at the beginning of this volume. The "Articles" begin, "In primis that the book of public prayer is such as contains nothing in it repugnant or contrary to the Word of God," &c.

Finally we find the following entry in Bishop Cox's Register, March 15, 1572-3[a]:—

"Donyngton (sic) cum Marche } Decimo quinto die mensis et anno domini supra scripto dominus Episcopus Eliensis intuitu charitatis contulit rectoriam sive ecclesiam parochialem de donyngton cum marche per mortem naturalem venerabilis viri Christoferi Tye musices doctoris ultimi incumbentis in eadem vacantem et ad suam collacionem pleno jure spectantem dilecto sibi in Christo Hugoni Bellet clerico in artibus magistro. Accepto juramento etc. et eadem die emanavit inductio etc."

Christopher Tye then died before March, 1573. It is probable that he

[a] For this copy of the entry in Bp. Cox's Register at Ely I am indebted to the Rev. J. H. Crosby. There are abbreviated transcripts of the Register in Baker MSS., Cambridge University Library; and Cole's Transcripts, Brit. Mus.

was buried at Doddington, but the Parish Registers do not go back so far, and there is no record of the fact. Dr. Tye was married, and had a family. His son Peter, however, is the only one of his children of whom we have any certain information. Now this Peter Tye married Julyan Kellet at Trinity Church, Ely, 13 Nov. 1564: and from the Registers of the same Church it appears that Richard Tye married Alice Smyth, July 18, 1568; and Marye Tye was married to Robert Rowlye, Aug. 12, 1560. If these were also Tye's children, as is not at all unlikely, we can gather further particulars about other members of his family. For if this should be so, then Ellen Tye, who married the composer Robert White, was also Dr. Tye's daughter. By her Will (of which extracts are printed in Grove, Appendix, "*Robert White,*") Ellen White left legacies to her sisters Mary Rowley and Susan Fulke, to her brother-in-law Thomas Hawkes, citizen and pewterer of London, and to her mother Katherine Tye. If then Mary Tye, who married Robert Rowley, was Dr. Tye's daughter, we can gather that his wife, Katherine, survived him, and was still living in 1574; and that besides his sons Peter and (possibly) Richard, he had at least four daughters, Mary Rowley, Susan Fulke, Ellen White, and another, married to Thomas Hawkes, who probably died before 1574.

It has also been suggested that an Agnes Tye who was married at Wilberham Parva to John Horner, in 1575, was Dr. Tye's daughter. (Grove, Appendix, "Tye.")

Diligent search has been made for Dr. Tye's Will, but it has not yet been discovered.

With regard to the character of Dr. Tye, the only account we have is an anecdote related by Antony Wood in his MS. Notes on Musicians. The story is of little or no value, but it has been often repeated from Hawkins by biographers of Tye:—

> "Dr. Tye was a peevish and humoursome man, especially in his latter dayes, and sometimes playing on ye Organ in ye chap. of qu. Elizab. wh. contained much musick, but little delight to the ear, she would send ye verger to tell him yt he play'd out of Tune: whereupon he sent word yt her eares were out of Tune." (Wood's MS. Biographical Notes on Musicians, in the Bodleian. Ashmole MSS. Wood 19, D. (4) No. 106.)

After the death of Dr. Tye, a number of charges were brought against Bishop Cox, which he was able to refute. Two of these charges, with their answers throw some light upon the domestic life of Dr. Tye. The author of

the misrepresentation in these two cases could have been no other than Peter Tye.

Strype, Annals, Vol. II. App. 1, No. 51 :—

"A large Book of sundry articles of Complaints against the Bishop of Ely, with his Answers to each.

Many of those articles false, and Matters in all of them misrepresented.

I. Doctor *Ty* bound to make a Lease of the Parsonage of *Doddington* at half the Value of the Rent.

The Bishop's Answer. I know no such Bond, that Dr. *Ty* made at any time, saving a Bond that I had of him at the Request of his Wife, that he should not let any Part of his Benefice without my Consent, but from year to year.

XI. *Austin Styward*, having the keeping of the Park at *Downham*, demanding his Fee of the Bishop, it was with-holden & denyed, chalenging the Forfeiture of his Office: for that the Chapel within the House of *Downham* was made a Milk-house. The said *Styward* and a Minister with him, were both indicted for breaking of the Milk-pans. The Minister having a Living of 16*l.* Pension in *Ely*, he was forthwith suspended from his Living, and ministring within the Dioces of Ely. No Copies can be had of the Indictments: and the said *Styward* must yield Fine at the Bishop's plesure, or else ly in Prison.

Answer. I never denyed him his Fee, albeit he never did me Service, but this: In mine Absence he entred into mine House, and brake up my Chapel Doors. And whereas in the Heat of Summer, for two or three Days in the Time of Thunder, my Woman had set her Milk-pans in a cold Place of the Chapel, he spurned them down with his Foot. And Dr. *Turner* misliking of his Doings, the said *Styward* with lavishing Words termed him [an insulting name]. I suppose this is not the Office of an House-keeper. Notwithstanding I meant not to take any Forfeiture of his Patent. For since that Time he hath received his Fee. But for his leud Dealing in abusing my House, and breaking up my Doors, he and his Chaplain are indicted. And this Chaplain *Peter Tye* was discharged of his Service by my Chancellor justly. For divers of *Ely* have been much offended with him for his Negligence in Teaching and Catechizing the Children: And also, for that he is a common Dicer, a common Bowler, and a common Hunter, and is indicted for killing of Deer. And I ought not to suffer him to be Parish Priest and a Minister in the Cathedral Church also, and to keep his Residence in *Ely*, having a benefice in *Northfolk*. And yet notwithstanding I cannot drive him from Ely to his Benefice. And no mervail;

for an evil Beginning seldom hath a good Ending. His Father Dr. *Ty* hath told me and others, not without Grief, that he wrote a Letter, counterfeiting his Father's hand, and carried it to my Lord of *Canterbury;* and by that Means was made Minister."

Peter Tye seems to have been Rector of Trinity Church, which is in fact the Lady Chapel of Ely Cathedral. Payments to him are occasionally recorded for help in the Cathedral Service.

At the time of these accusations against Bishop Cox, 1575, he was also Rector of Southrey and of Wimbotsham in Norfolk; both of these livings he resigned in 1587. He was Rector of Watlington, 1583—92; and of Barton St. Mary, 1592—94. (Blomefield, Norfolk, 1807, vol. 7.) Peter Tye published a version (according to Herbert, in metre) of the Book of Wisdom, licensed to John Alde in 1562. (J. P. Collier, Reg. Stat. Co. p. 69.) He married Julyan Kellet, 13 Nov., 1564, at Trinity Church, Ely. The baptisms of many of his children are to be found in the Registers of the same church. These are William, 21 June, 1565; Elizabeth, 29 Jan., 1566-7; Catherin, 31 July, 1568; Christopher, 30 June, 1570; Robert, 7 Nov., 1571; Barbara, 16 Nov., 1572; Henry, 7 Oct., 1574.

In preparing this notice of Dr. Tye, the following works have been consulted:—

Cooper. Athenae Cantabrigienses, Vol. I., 1858. 309 and 559. This contains by far the best memoir of Tye, though not quite complete: it is especially valuable for references, of which full advantage has been taken.

Hawkins. Hist. of Music, Vol. III., 1776, p. 250. Hawkins' account has been followed without enough discrimination by nearly all more recent writers.

Burney. Hist. of Music, Vol. II., 1782, p. 566. Vol. III., 1789, p. 10. Burney unlike Hawkins is so cautious as to give no information about Tye at all, but he prints part of the "Euge bone" Mass.

Antony Wood. Fasti, anno 1548, ed. Bliss. 1815, p. 127; also MS. Biographical Notes on Musicians. (Wood, 19 D. (4) No. 106, now in the Bodleian Library.)

Fuller. Worthies, 1840. Vol. II., p. 425.

Grove. Dict. of Music. Appendix, articles "Tye" and "White" by Mr. W. Barclay Squire.

Rimbault. Cathedral Music, no date; also the "Old Cheque book of the Chapel Royal," Camden Soc. 1872.

Boyce. Cathedral Music, ed. Joseph Warren; no date. This contains a memoir and list of compositions by Tye.

Strype. Annals, Vol. II. App. I., No. 51.

Warton. Hist. Eng. Poet., 1824. Vol. IV., pp. 14, 297. An account of the "Actes" and of "Nastagio and Traversari."

Collier. Registers of the Stationers Company. Shakespeare Soc. 1848.

Nichols. Literary Remains of Edward VI. Roxburghe Club. 1857.

Bannatyne Miscellany. Vol. III., 144. 1855.
Bishop Lesley's Diary.

Blomefield. Norfolk, 1807, Vol. 7.

Tanner. Bibliotheca Britannico-Hibernica. 1748.

Dickson. Catalogue of Music in the Cathedral Library at Ely. 1861.

Nashe. Have with you to Saffron Walden. 1596.

S. Rowly. When you see me, you know me. 1605.

The Commons and Mundum books of King's College Chapel, Cambridge.

Cambridge University Registers. Grace Books Γ and Δ.

Bishop Cox's Register at Ely. (Cole's transcript of this is B. M. Additional MSS. 5828.)

The Ordination Registers, Treasurer's Compotus Rolls, Register of Administrations, &c., at Ely.

Certificatorium Dioces. Eliensis. 1560. Cole's transcript ("from original in Benet College.") Additional MSS. 5813.

Rolls of Pleas and Proceedings in the Court of First Fruits in the Exchequer (Record Office.)

First Fruits Composition Book, Cambridgeshire. (Record Office.)

Baker MSS. xxiv. 92, 108. xxx. 238, 241, 242. In the University Library, Cambridge.

The Editor has to acknowledge much valuable help that he has received, and takes this opportunity of expressing his thanks in the first place to the Rev. J. H. Crosby, Minor Canon and Librarian of Ely Cathedral, who placed at his disposal all his discoveries relating to Tye in the various Registers preserved at Ely. These have never been printed before, and include the dates of Tye's ordination as Deacon and Priest; the extracts from the Treasurer's

Compotus Rolls with the Donatio; and those relating to the sequestration of Doddington: the extracts from the Certificatorium, from the Subscription Book—that is to say, the greater part of the new matter contained in this memoir.

To Mr. W. Barclay Squire, who placed at the editor's disposal his own notes on Dr. Tye.

To Mr. F. W. Sherwood, for his kindness in searching the Books in the Record Office relating to First Fruits.

To the Rev. T. Vere Bayne, Keeper of the Archives at Oxford, for searching the Registers for the record of Tye's incorporation.

To J. W. Clark, Esq., Registrary to the University of Cambridge, for copies of the Graces for Tye's degrees of Bachelor and Doctor of Music.

To the Rev. W. E. Dickson, Precentor of Ely, for information about the lists of Organists at Ely, and for the photograph of Tye's signature, which is reproduced in this volume.

To the Rev. F. C. Marshall, Rector of Doddington, for information about the Registers there, and other kind help.

And finally to Dr. A. H. Mann of King's College, Cambridge, who searched the books of King's College Chapel, and has also helped with valuable suggestions.

LIST OF COMPOSITIONS BY DR. CHRISTOPHER TYE.

This must not be regarded as a final list of Tye's works, but only as a contribution to a complete catalogue. The only list that has yet appeared (as far as can be ascertained) is that contained in Warren's Edition of Boyce's Cathedral Music, which is of the most meagre description.

It has not been thought necessary to mention all the modern MS. copies, when old ones exist.

B.M. = British Museum. Tudway = Tudway's MS. Collection now in the British Museum: Harl. MSS. 7337—7342. R.C.M. = Royal College of Music. Ch. Ch. = Christ Church, Oxford. Bodl. = Bodleian Library. MS. Mus. Sch. = Music School, Oxford. E.C.L. = Ely Cathedral Library. D.C.L. = Durham Cathedral Library. P.H. = Peterhouse, Cambridge. York = York Minster Library.

Music existing in MS.

I. Masses, Motets and Services to Latin Words.

Ad te clamamus exules, à 5. Ch. Ch.
Alleluia, à 4. B.M. Addl. MSS. 17,802-5.
Ave caput, à 4. Ch. Ch.
Ave caput, à 6. Tenor only. MS. Mus. Sch. E. 423.
(The Ch. Ch. "Ave caput" is very short. The Mus. Sch. Tenor book begins with a number of rests, and then enters on the words "Perforata plaga tristis." They may be parts of the same Motet.)
Cantate Domino, à 5. Ch. Ch.
Christus Resurgens, à 6. Tenor part only. MS. Mus. Sch. E. 423.
Crucifixus (probably from a Mass). B.M. Addl. MSS. 29,246. (Lute MS.)
Domine Deus celestis, à 6. Tenor only. MS. Mus. Sch. E. 423.
Gloria laus et honor, à 4. B.M. Addl. MSS. 17,802-5.
In pace, à 4. B.M. Addl. MSS. 17,802-5.
In quo corriget, à 6. Tenor only. MS. Mus. Sch. E. 423.
Kyrie, à 4. B.M. Addl. MSS. 17,802-5.
Magnificat, à 6. Two Contratenors only. MS. Mus. Sch. E. 423.
Quia fecit mihi magna, à 4. Ch. Ch. is part of this Magnificat.
Mass, à 6. "Euge bone." MS. Mus. Sch. E. 376-81.
Mass, à 4. "The Western Wynde." B.M. Addl. MSS. 17,802-5.
Mass, à 4 (not the "Western Wynde"). P.H.
Miserere mei Deus, à 5. Bodl. MS. Mus. e. 1-5. Ch. Ch. P.H. (imperfect). MS. Mus. Sch. E. 423. Tenor only. B.M. Addl. MSS. 5059 (18th century).
Omnes gentes plaudite manibus, à 5. Ch. Ch.
Peccavimus, à 5. Ch. Ch.
Quaesumus omnipotens, à 5. Ch. Ch.
Responses of the Turba in the Passion according to St. John. à 3. B.M. Addl. MSS. 30,480-4.
Sub tuam protectionem, à 4. B.M. Addl. MSS. 17,802-5.
Te Deum, à 6. Tenor only. MS. Mus. Sch. E. 423.
Unde nostris, à 4. Ch. Ch.

DOUBTFULLY ASCRIBED TO TYE.

O splendor gloriae et imago substantiae, à 5, Ch. Ch., by "Tavernar et Tye," is the same as the "O Splendor gloriae" à 5 in Bodl. MS. Mus. e. 1—5 (there ascribed to Tavernar alone), of which Hawkins has printed the opening passage à 3.

Tellus flumina, à 3. — Ch. Ch.

Tye's name is written against the 1st Treble, but the 2nd Treble and Tenor are ascribed to William Byrd.

II. *Anthems and Services to English Words.*

Blessed are they, à 4. Organ part only. — Ch. Ch.

Christ rising, pt. 1. / *Christ is risen*, pt. 2. } à 6, bass wanting. — Ch. Ch.

Delyver us good lorde from eternal death. Anthem, à 4. — B.M. Addl. MSS. 30,480-4.

Evening Service (Mag. and Nunc Dim.) à 4. (Printed by Rimbault.) — E.C.L. copy by James Hawkins (1682—1729) with separate earlier organ part, perhaps by Amner, 1610—41. Tudway. P.H.

From the depth I called (De profundis), à 4. (Printed by Page. Harm. Sacra.) — B.M. Addl. MSS. 30,480-4.

Give alms, à 4. Organ part only. — Ch. Ch.

Haste thee O God, à 4. — E.C.L. Organ part only. Ch. Ch. Organ part only; this has no composer's name but follows a work by Tye. It is the same as the Ely Composition, which is by Tye.

I lift my hearte, à 5. (Printed by Barnard.) — B.M. Addl. MSS. 29,372-7 (17th century). Ch. Ch., bass wanting. York. D.C.L. two copies. B.M. Addl. MSS. 30,513 (Thos. Mulliner's virginal book) short score without words.

I have loved for the Lorde will hear, à 4. (Dilexi quoniam.) — B.M. Addl. MSS. 30,480-4. Addl. MSS. 29,289, tenor only; this was formerly in Warren's collection, and is referred to by him.

I will exalt thee, pt. I., à 4. (Printed by Barnard, Boyce, &c.) — R.C.M. (MS. dated 1625, probably Barnard's). York. E.C.L. (copy by Hawkins, 1682—1729, with older organ part). B.M. Addl. MSS. 29,289, tenor only (Warren).

Lord let thy servant now depart in peace. Nunc Dim, à 4, different to that in "Evening Service" above. — B.M. Addl. MSS. 30,480-4.

My trust o lorde in thee is grounded, à, 5. — B.M. Addl. MSS. 30,480-4.

O God be merciful (Deus misereatur), à 4. (Printed by Barnard.) — E.C.L. Tudway. B.M. Addl. MSS. 15,166, treble only. B.M. Addl. MSS. 30,480-4. Ch. Ch., organ part only.

O Lord deliver me, à 4. — E.C.L. and Tudway.

O Lord of Hosts [cf. Day's Psalter, 1563, where it is ascribed to S. (? Shepherd)]. — B.M. Addl. MSS. 29,289, tenor only (Warren). Addl. MSS. 15,166, treble only.

Prayse ye the Lord ye chyldren, à 4. (laudate pueri.) — B.M. Addl. MSS. 30,480-4. P.H. (Contratenor wanting).

Save me o God for thy name's sake, à 4. (Deus in nomine.) — B.M. Addl. MSS. 29,289, tenor only (Warren). At Ch. Ch. is the organ part of the same anthem, without composer's name.

Sing unto the Lord [pt. II. of I will exalt thee], à 4. (Printed by Barnard.) — R.C.M. &c., see "I will exalt thee."

To Father Sonne and Holy Ghoste all three in one, à 5. — Ch. Ch., bass wanting.

III. *Music for secular use.*

From "A book of In Nomines[1] and other solfainge songs of v., vi., vij., and viij parts for voyces or instruments." B.M. Addl. MSS. 31,390 (16th century.)

In nomine, à 5.
,, blameles, à 5.
,, follow me, à 5.
,, my death, à 5.
,, trust, à 5.
,, beleve me, à 5.
,, saye so, à 4.
,, farewel my good l. for ever. } à 5.
,, Re la re, à 5.
,, Rownde, à 5.
,, Surrexit non est hic, à 5.
,, Seldome sene, à 5.
,, Reporte, à 5.
,, Howlde faste, à 5.
Free from all, à 8.
A [street] crye, à 5.
I come, à 5.
Dum transisset sabatum [4 settings], à 5.
Lawdes Deo, à 5.
O Lux, à 5.
Christus resurgens, à 5.
Rachell weepinge, à 5.
Weepe no more Rachell, à 5.
Amavit, à 5. The Tenor only of this Amavit in MS. Mus. Sch. E. 423.

Addl. MSS. 32,377 (16th century) contains 4 In Nomines, à 5 and 6. Treble only. Two of these are in the last-named book.

MS. Mus. Sch. D. 210—214, contains :—

In Nomine, à 4.

In Nomine, à 5. This is also at Ch. Ch., and (Tenor only) MS. Mus. Sch. E. 423.

[1] Butler, in his "Principles of Music," 1636, p. 91, speaks in terms of high commendation of the In Nomines of Tye, with those of Parsons and Taverner. (Hawkins, vol. iii. 280.)

Christ Church :—

Ascendo, à 5.

Madonna, à 5.

Rubum quem, à 5,

Antony Wood (MS. Notes) refers to some instrumental works by Tye for several parts in the Music School collection. These must be the "In Nomines" D. 210—214.

In preparing this Catalogue, the Editor has received much help, and takes this opportunity of thanking—The Rev. W. E. Dickson, Precentor to the Cathedral, Ely; the Rev. J. H. Crosby, Librarian of the Cathedral, Ely; the Rev. T. Vere Bayne, Christ Church; the Rev. V. K. Cooper, Precentor of Durham; the Rev. G. T. G. Hayward, Succentor of Lichfield Cathedral; Dr. Naylor, Organist of York Minster; the Rev. J. H. Mee, Mus.Doc.; the Librarian of the Royal College of Music; and especially Mr. H. E. Wooldridge, who supplied him with a list of Tye's compositions in the British Museum.

PRINTED WORKS BY TYE.

The "*Actes of the Apostles*," 1553.

The first nine chapters (according to Warren) were printed in score in the Quarterly Musical Magazine and Review. Vol. IX. p. 330 (1827).

The whole work was published by Oliphant in 1837, adapted to modern paraphrases of Scripture.

The 3rd chapter, "Peter and John they took their way," is given in Grove's Dictionary, "*Windsor Tune.*"

The 4th chapter, called, "Laudate nomen Domini," was printed in the Rev. R. Webb's collection, 1808; and elsewhere.

The 14th chapter, "It chaunced in Iconium." is printed by Hawkins; and by Gwilt, 1815.

Two chapters are to be found in Hullah's Part-music, with modern words.

According to the "Parish Choir," Vol. II. 161, "these compositions have been lately printed with different words; firstly, with other music, in Burn's "Sacred Music by Tye, Tallis," &c., and secondly, in "Tye's Motets," a reprint well edited by Mr. Cree, of Oriel College, Oxford."

Barnard printed "I will exalt Thee" and "Sing unto the Lord;" "O God be merciful," à 4; and "I lift my heart," à 5.

Boyce. "I will exalt Thee," and "Sing unto the Lord," a short piece of the first is also in Crotch, Specimens, Vol. II.

Burney. Part of the Gloria from the "Euge bone" mass: reprinted from Burney by Hullah, Vocal Scores.

Grove. "Schools of composition," gives a fragment of "Ascendo," à 5.

Page. Harmonia Sacra. "From the depths I called," à 4. Also printed by the Motett Society.
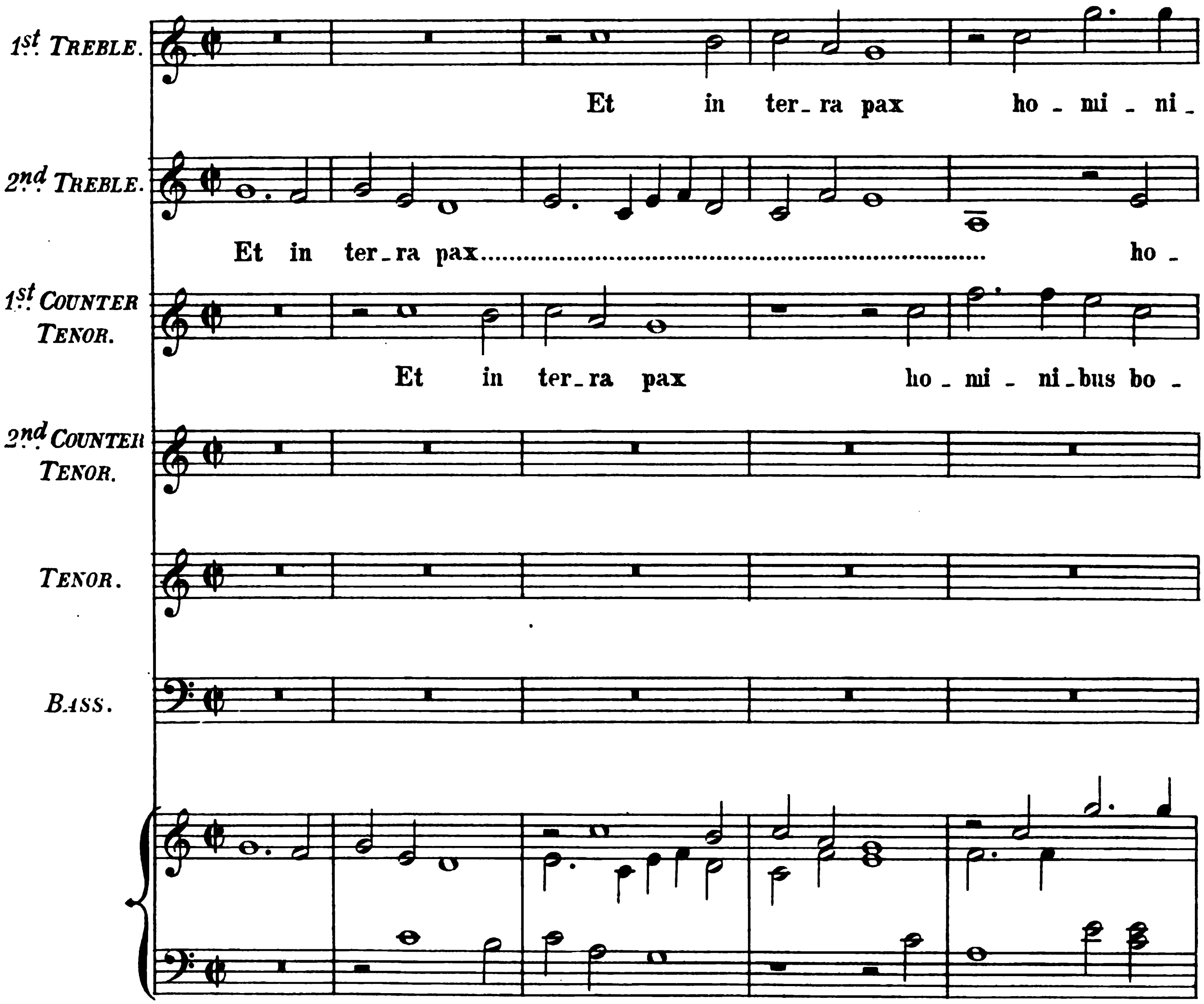
Rimbault. Cathedral Music. "Magnificat" and "Nunc Dimittis," à 4; the Ely Cathedral Library service.
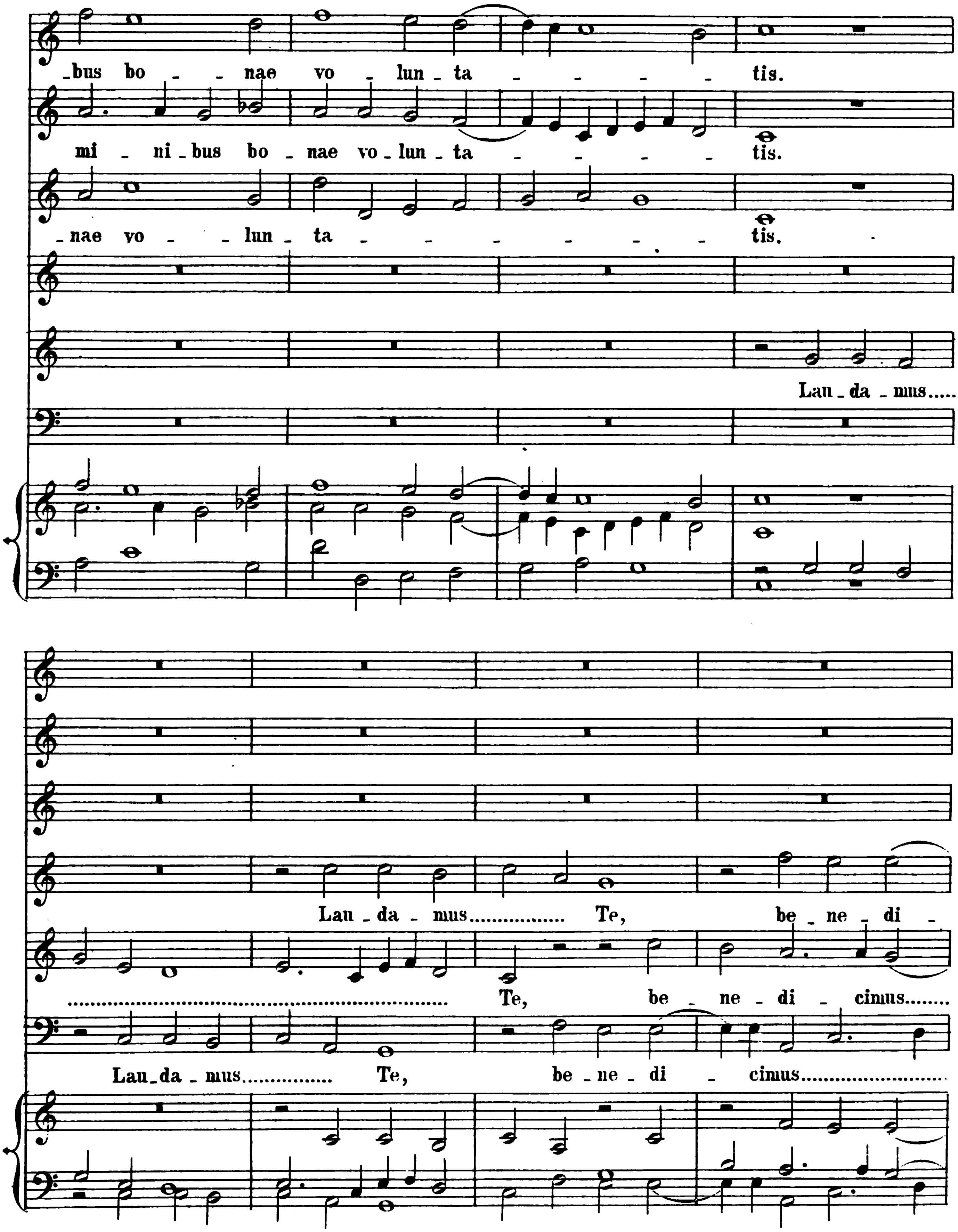
The words of the following anthems, by Tye, were printed by James Clifford in his "Divine Services and Anthems," 1663:—
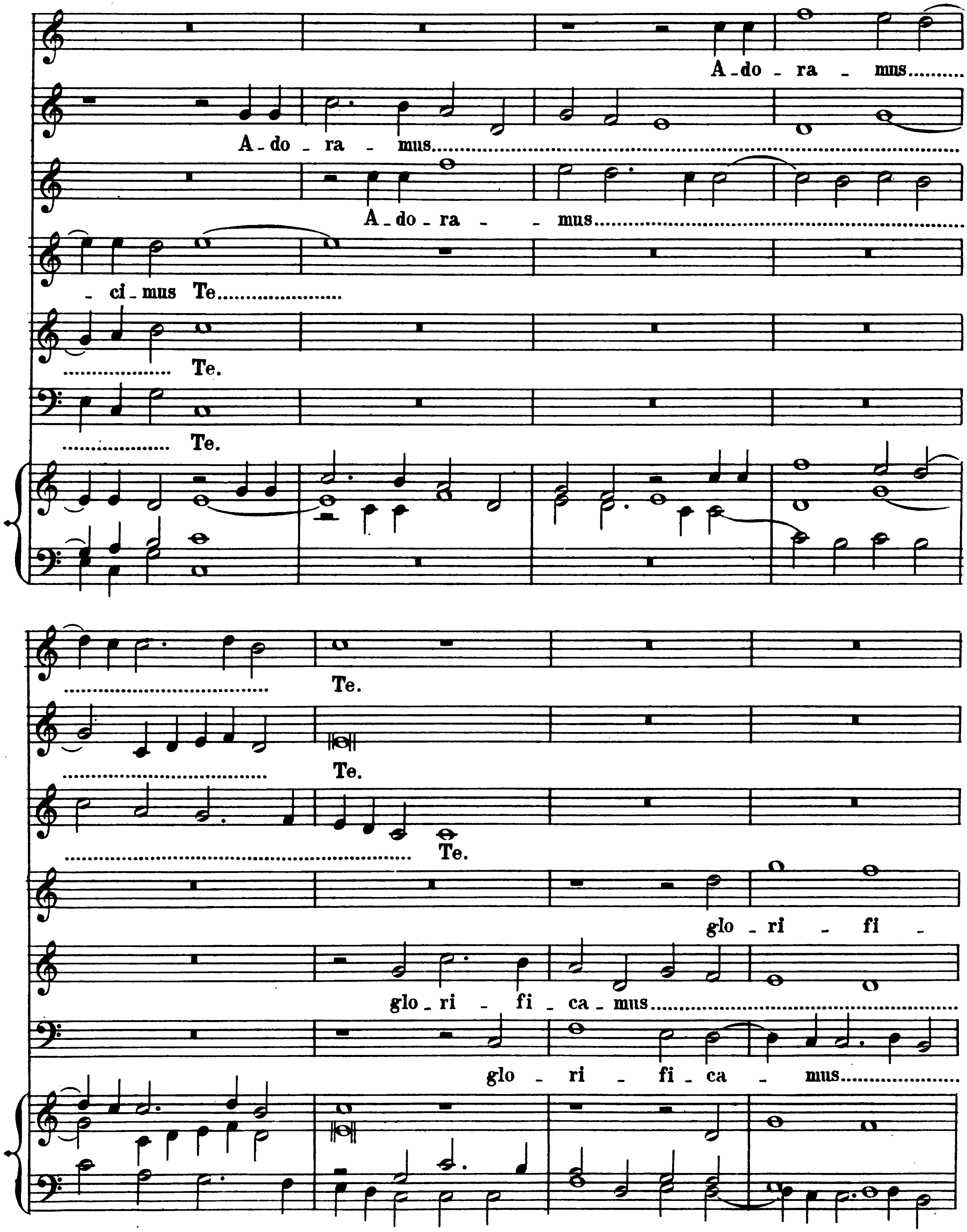
"I will exalt thee" and "Sing unto the Lord."
"O God be merciful" (Deus misereatur).
"I lift my heart to thee."
"O Lord of Hosts, thou God of Israel."
"Save me, O God."
"I have loved, for the Lord will hear."
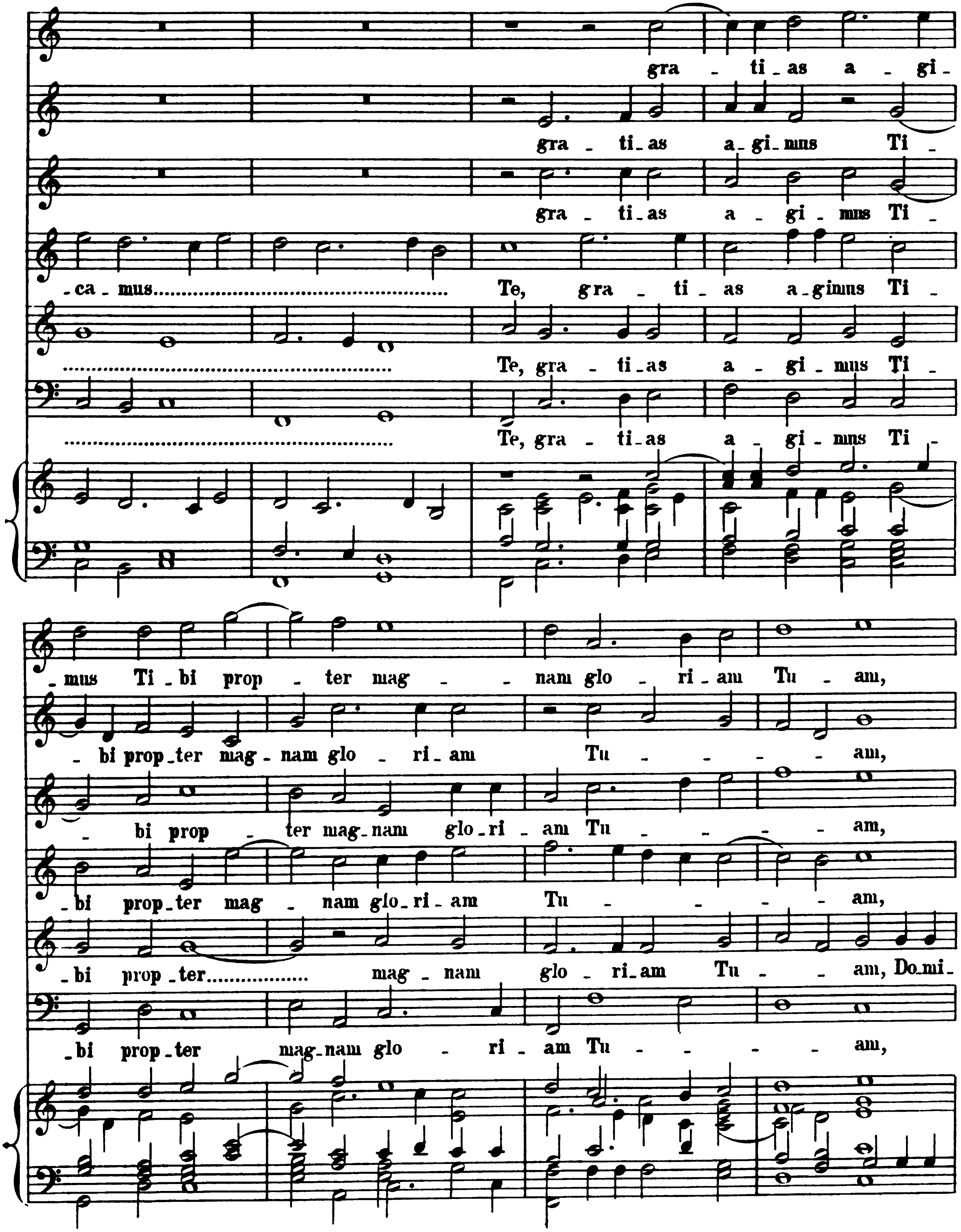
PRINTED BY JAMES PARKER AND CO., CROWN YARD, OXFORD.
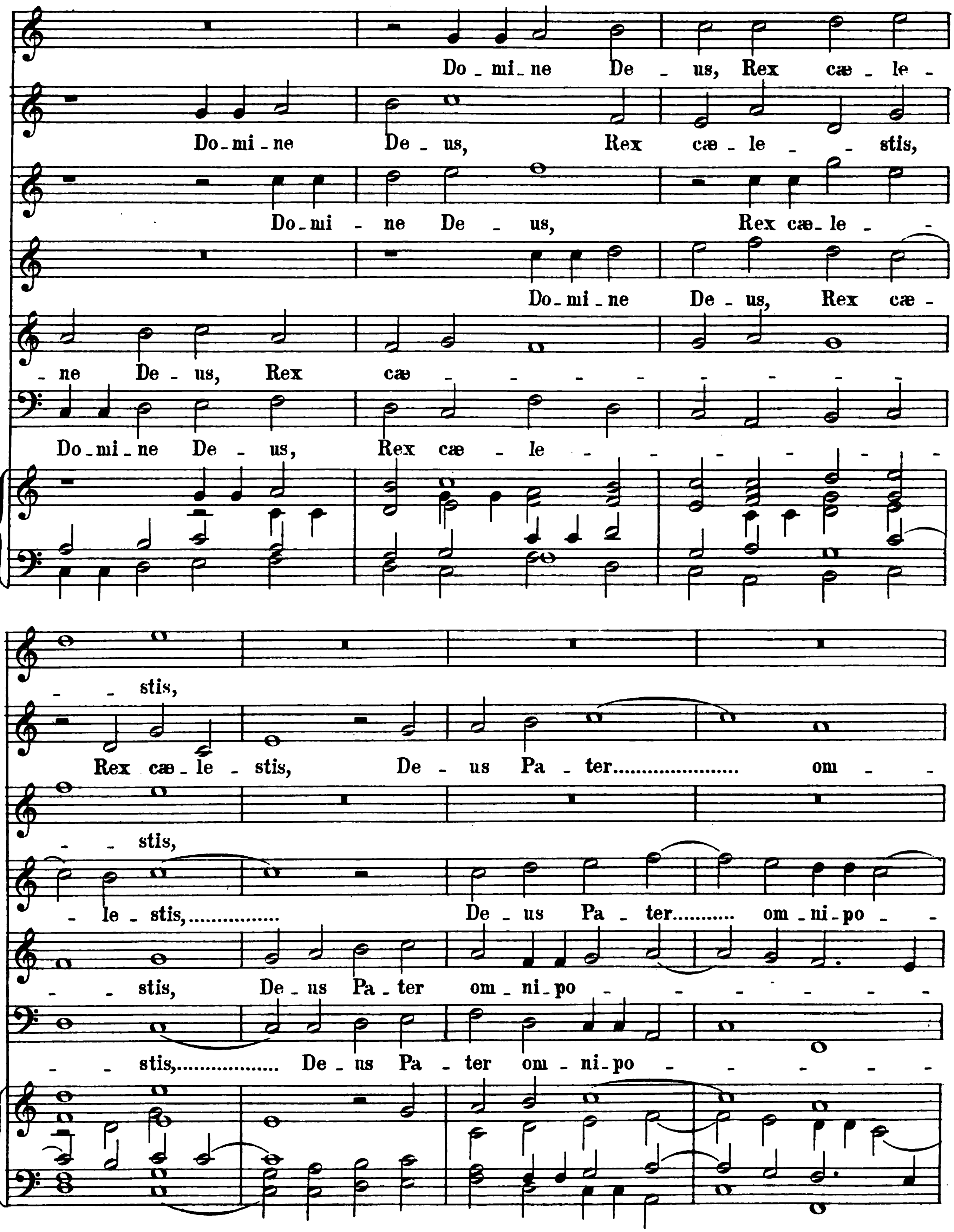
Gloria in excelsis Deo.

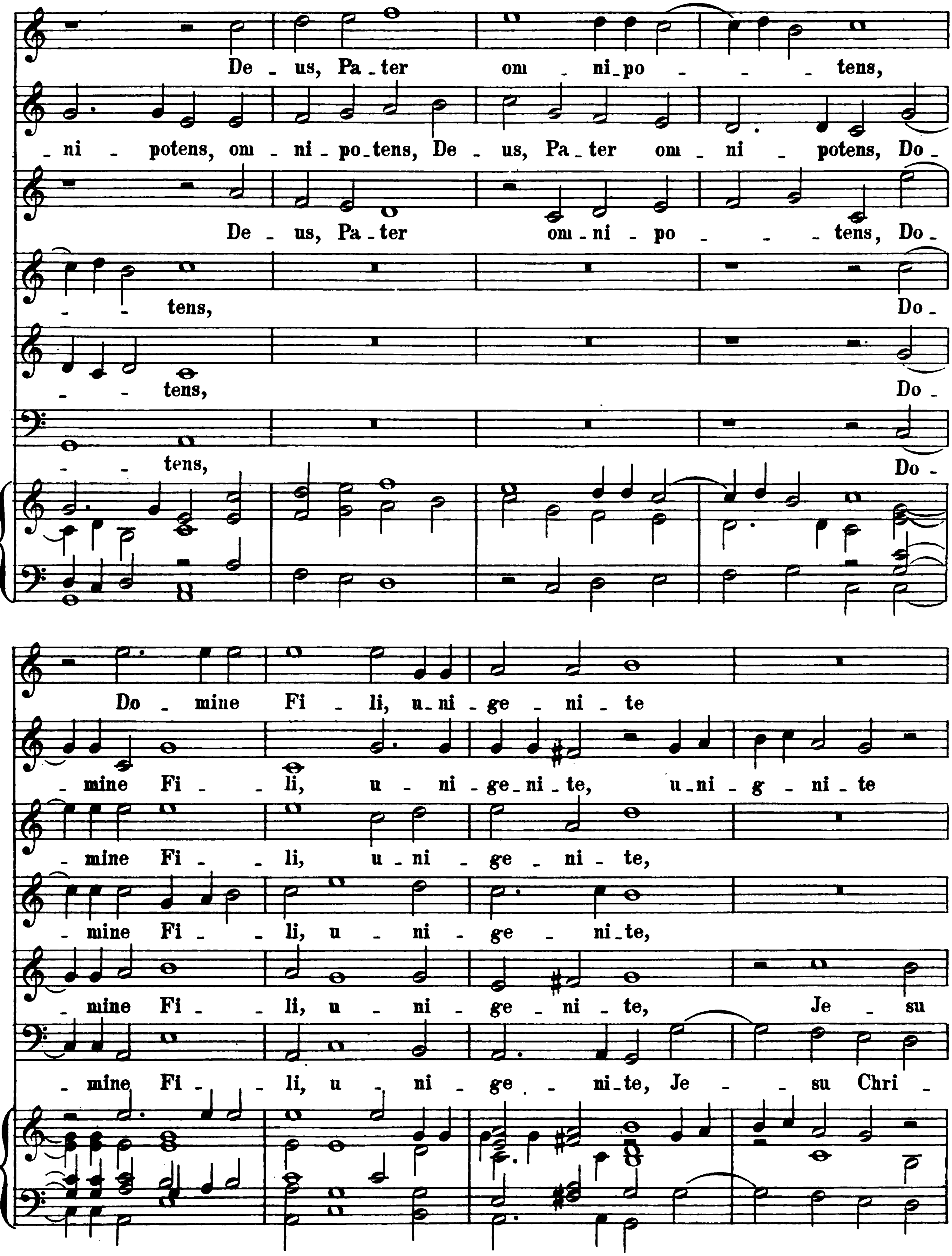


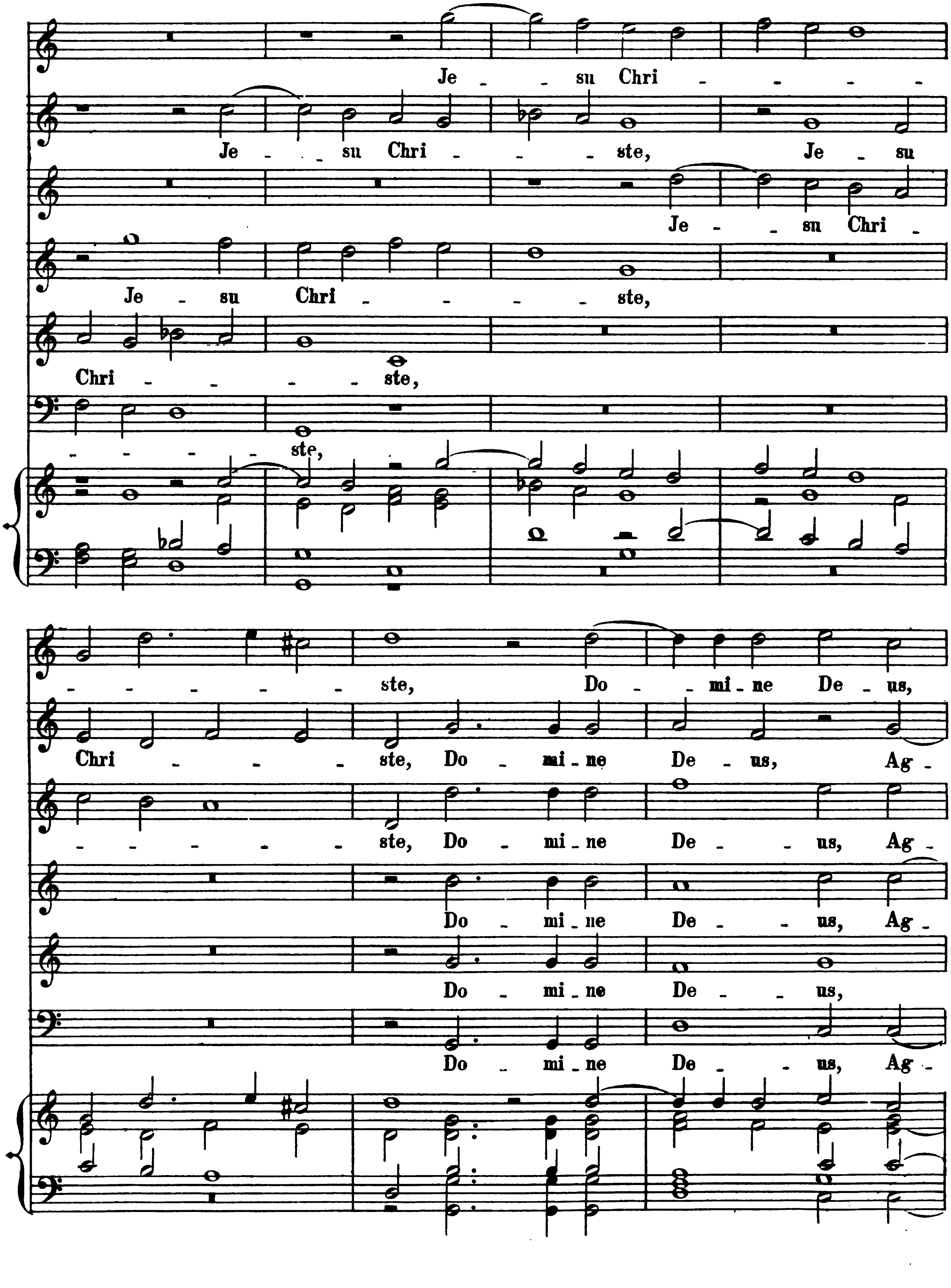

-bus bo - - nae vo - lun - ta - - - - - tis.
mi - ni - bus bo - nae vo - lun - ta - - - - - tis.
-nae vo - - lun - ta - - - - - - - tis.
Lan - da - mus.....
Lau - da - mus................. Te, be - ne - di -
.... Te, be - ne - di - cimus........
Lau - da - mus................ Te, be - ne - di - cimus...........................
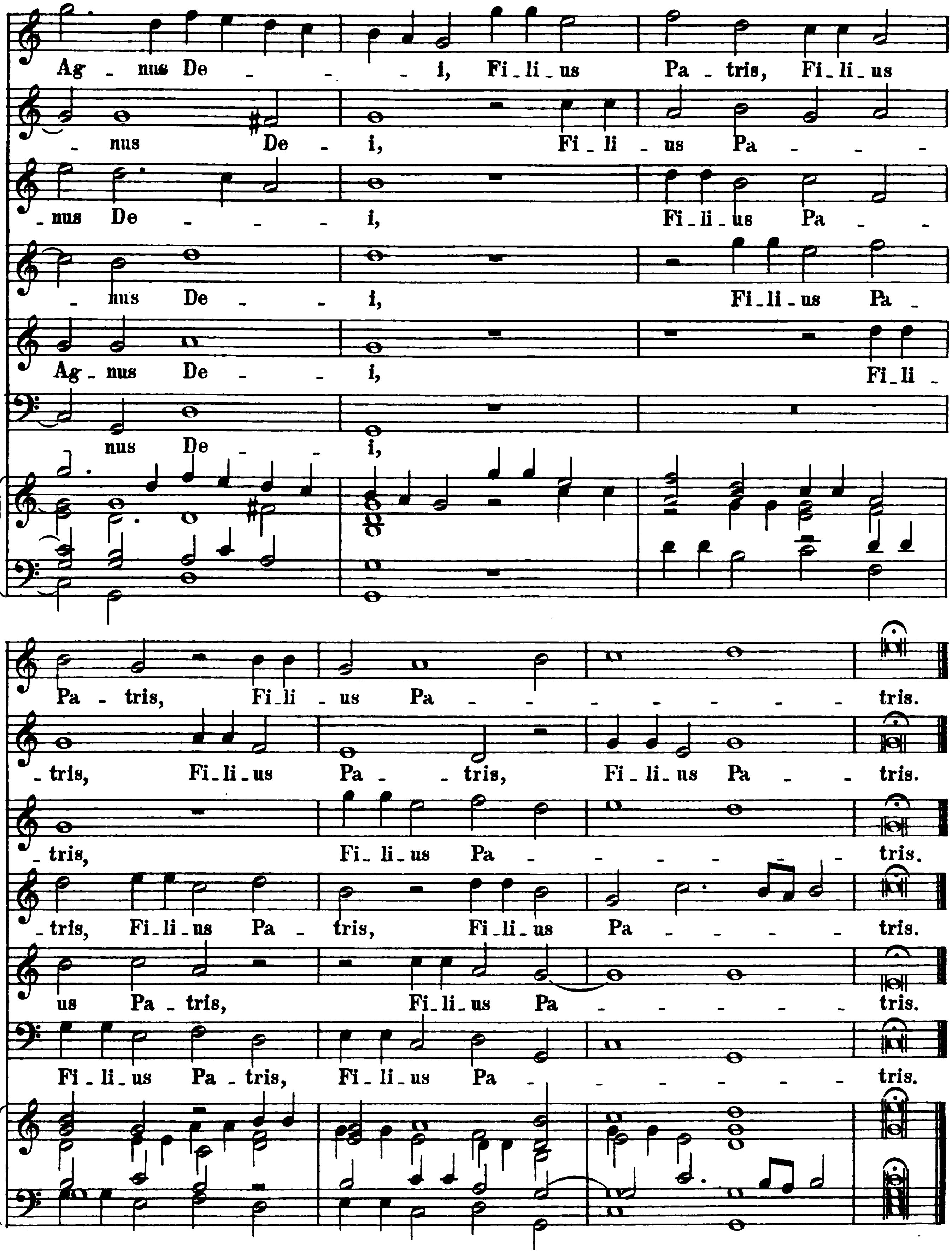

A-do-ra-mus
A-do-ra-mus
A-do-ra-mus
-ci-mus Te
Te.
Te.
Te.
Te.
Te.
glo-ri-fi-
glo-ri-fi-ca-mus
glo-ri-fi-ca-mus
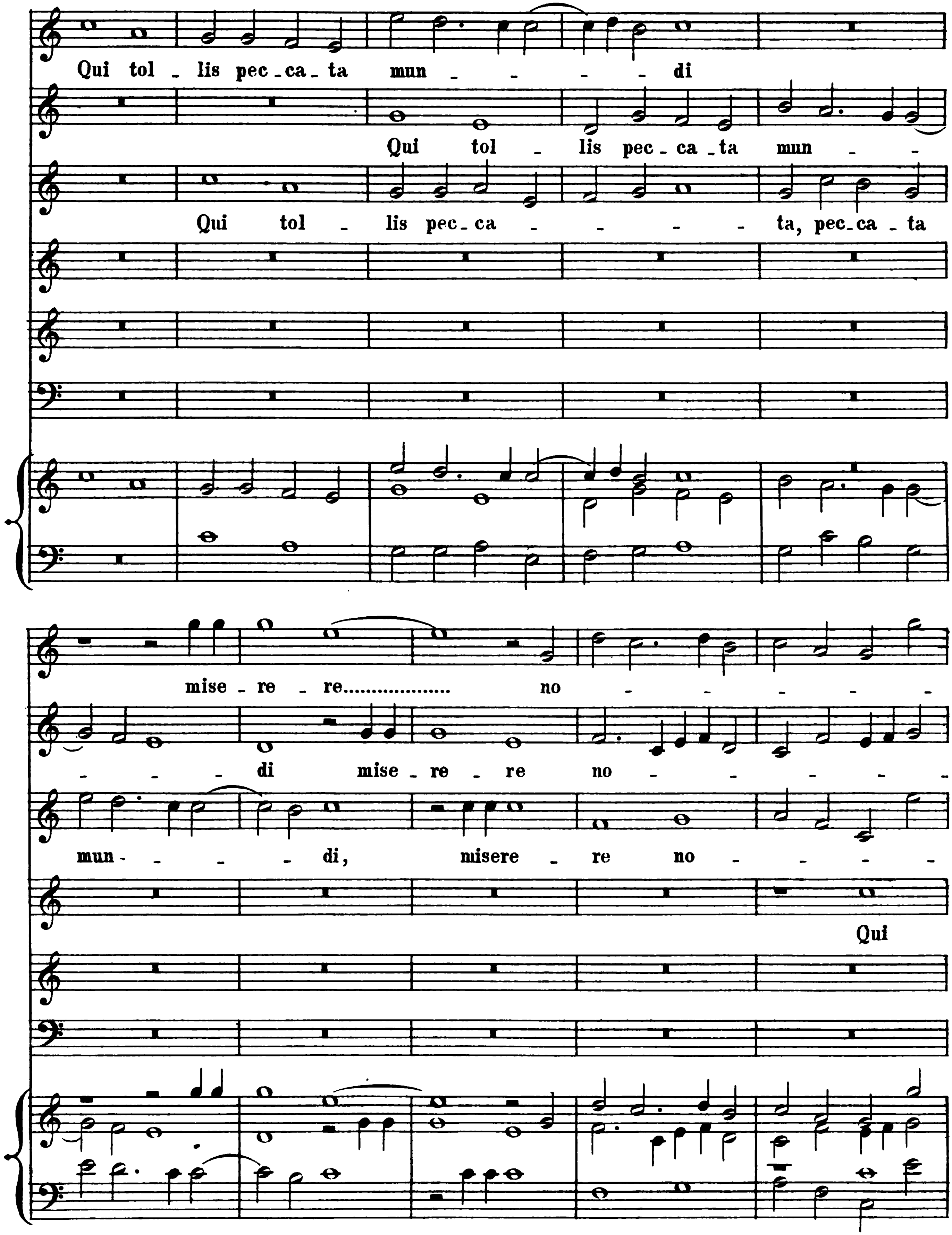

gra - ti - as a - gi -
gra - ti - as a - gi - mus Ti -
gra - ti - as a - gi - mus Ti -
- ca - mus .... Te, gra - ti - as a - gimus Ti -
.... Te, gra - ti - as a - gi - mus Ti -
.... Te, gra - ti - as a - gi - mus Ti -
- mus Ti - bi prop - ter mag - - nam glo - ri - am Tu - am,
- bi prop - ter mag - nam glo - ri - am Tu - - - - - am,
- bi prop - ter mag - nam glo - ri - am Tu - - - - - am,
- bi prop - ter mag - nam glo - ri - am Tu - - - - - - am,
- bi prop - ter........ mag - nam glo - ri - am Tu - - am, Do - mi -
- bi prop - ter mag - nam glo - ri - am Tu - - - - - - am,
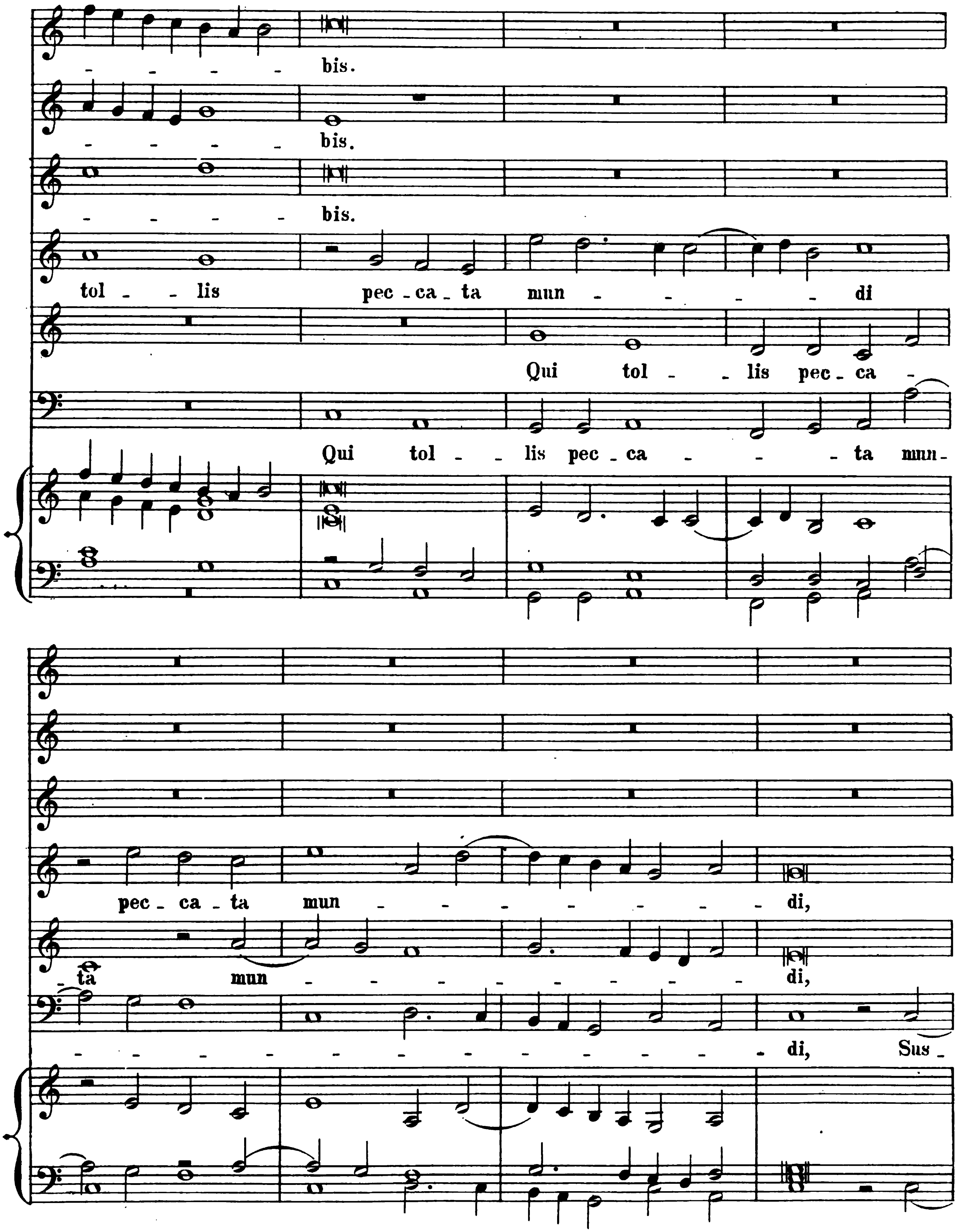

Do_mi_ne De _ us, Rex cæ _ le _
Do_mi_ne De _ us, Rex cæ _ le _ _ stis,
Do_mi _ ne De _ us, Rex cæ_le _ _
Do_mi_ne De _ us, Rex cæ _
_ ne De _ us, Rex cæ _ _ _ _ _ _ _ _ _
Do_mi_ne De _ us, Rex cæ _ le _ _ _ _ _ _ _ _
_ _ stis,
Rex cæ_le _ stis, De _ us Pa _ ter...................... om _ _
_ _ stis,
_ le _ stis,................ De _ us Pa _ ter.......... om _ ni_po _ _
_ _ stis, De_us Pa_ter om _ ni_po _ _ _ _ _ _ _
_ _ stis,.................. De _ us Pa _ ter om _ ni_po _ _ _ _ _
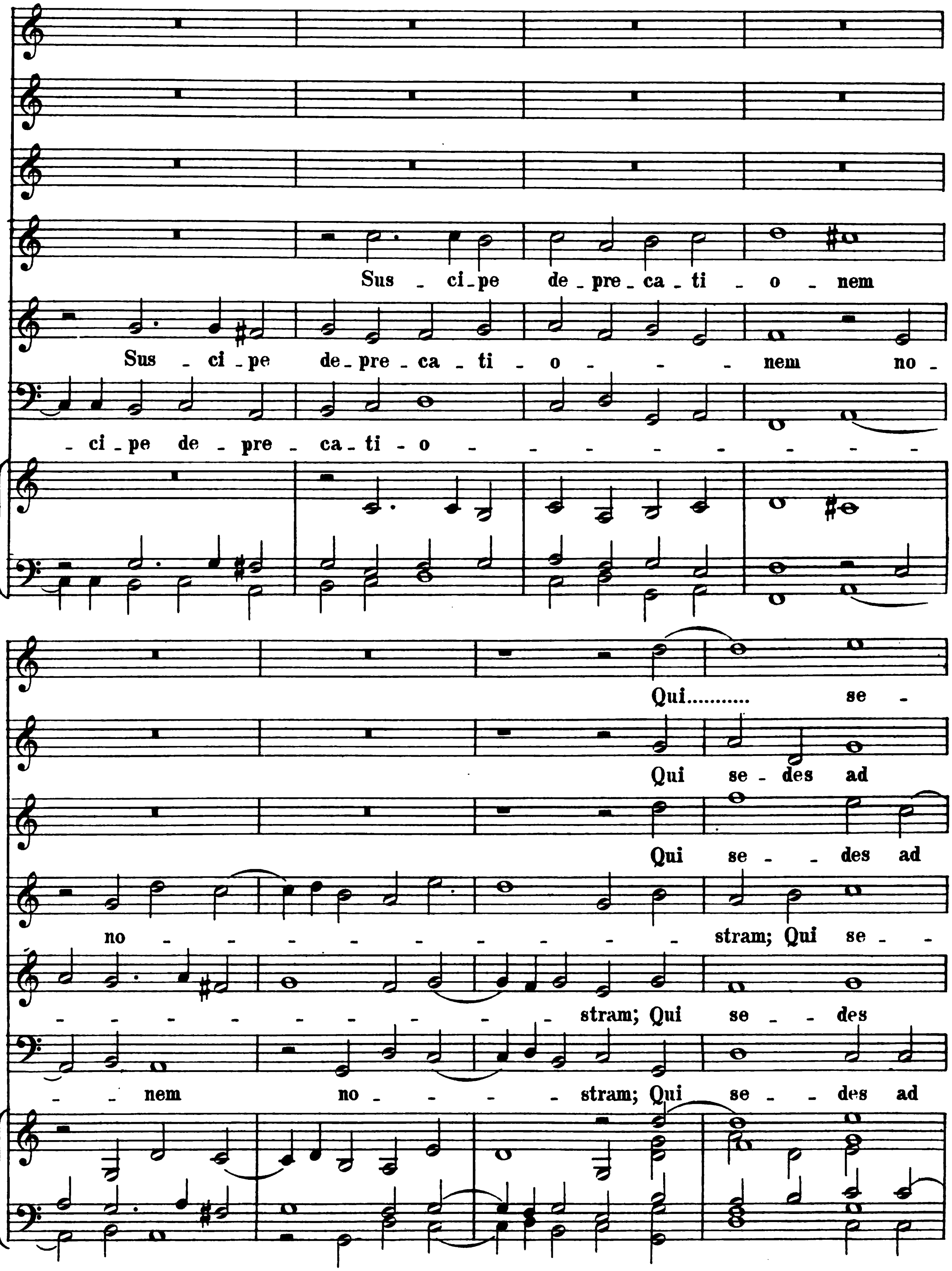

De - us, Pa - ter om - ni - po - - - tens,
- ni - potens, om - ni - po - tens, De - us, Pa - ter om - ni - potens, Do -
De - us, Pa - ter om - ni - po - - - tens, Do -
- - tens, Do -
- - tens, Do -
- - tens, Do -
Do - mine Fi - li, u - ni - ge - ni - te
- mine Fi - li, u - ni - ge - ni - te, u - ni - g - ni - te
- mine Fi - li, u - ni - ge - ni - te,
- mine Fi - li, u - ni - ge - ni - te,
- mine Fi - li, u - ni - ge - ni - te, Je - su
- mine Fi - li, u - ni - ge - - ni - te, Je - - su Chri -
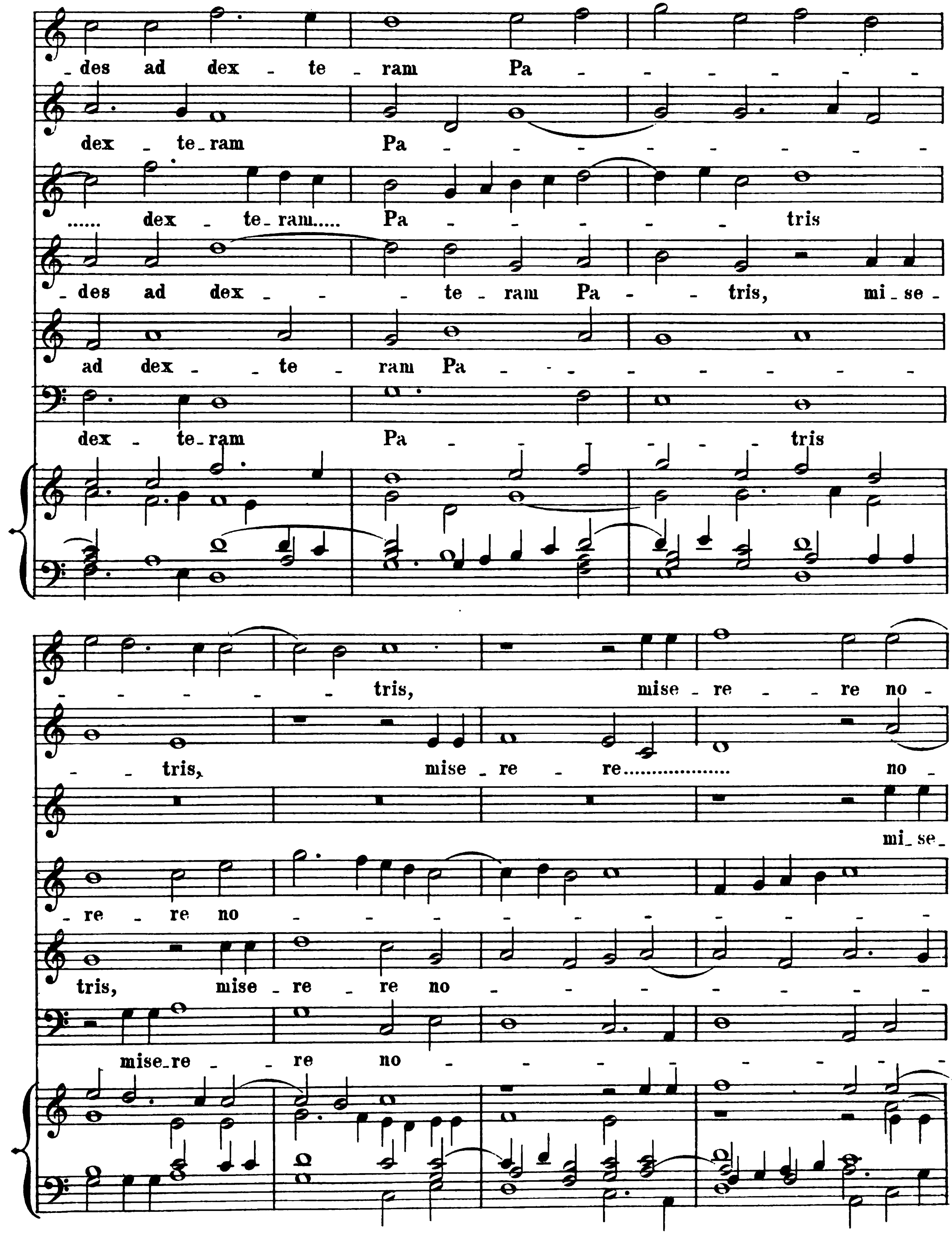

Je - su Chri - - - -
Je - - su Chri - - - ste, Je - su
Je - - su Chri -
Je - su Chri - - - - ste,
Chri - - - - ste,
- - - - - ste,
- - - - - - ste, Do - - mi - ne De - us,
Chri - - - ste, Do - mi - ne De - us, Ag -
- - - - - ste, Do - mi - ne De - - us, Ag -
Do - mi - ne De - - us, Ag -
Do - mi - ne De - - us,
Do - mi - ne De - - us, Ag -
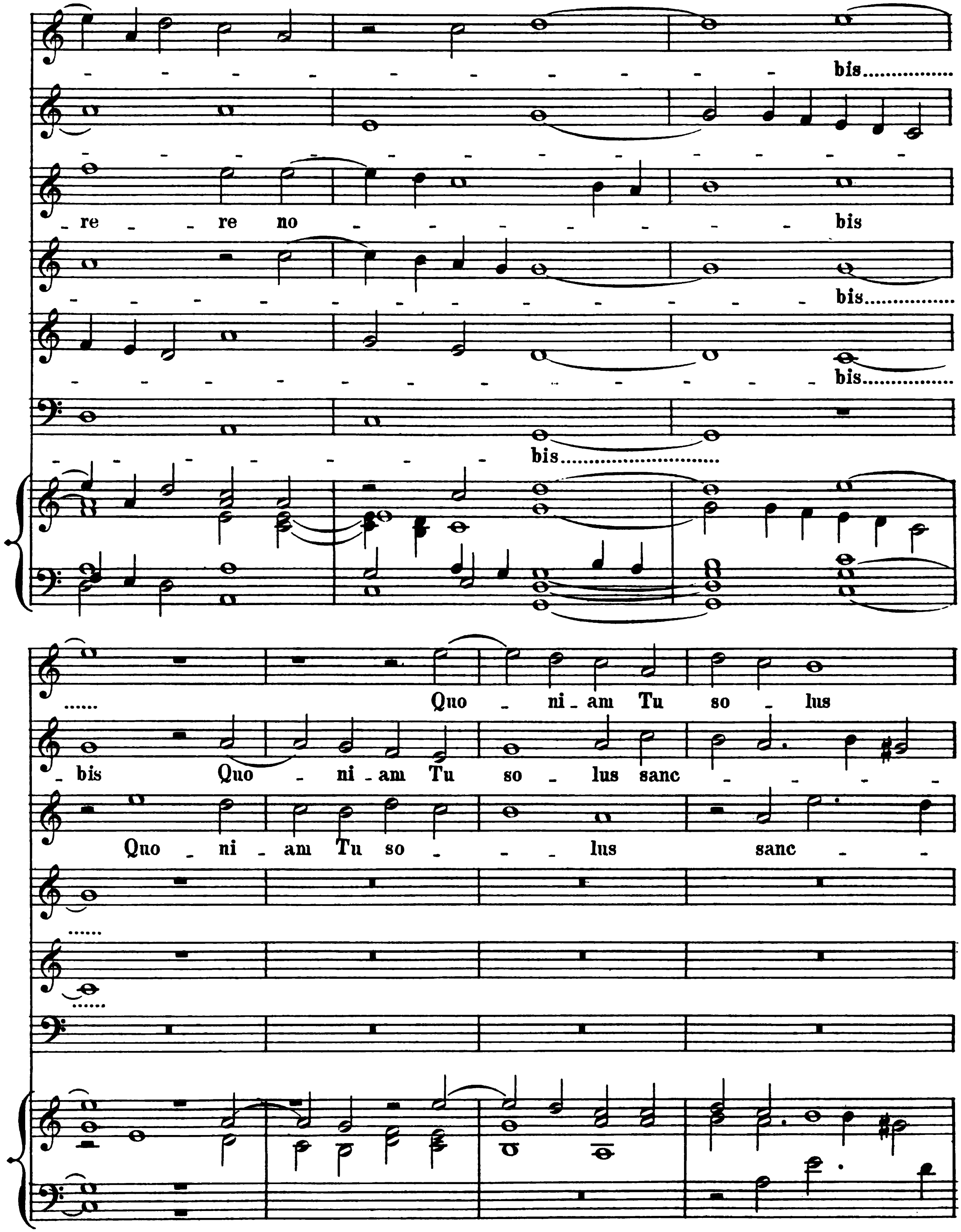

Ag - nus De - - - i, Fi - li - us Pa - tris, Fi - li - us
- nus De - i, Fi - li - us Pa - - -
- nus De - - - i, Fi - li - us Pa - -
- nus De - - i, Fi - li - us Pa -
Ag - nus De - - i, Fi - li -
- nus De - - i,
Pa - tris, Fi - li - us Pa - - - - - - - tris.
- tris, Fi - li - us Pa - - tris, Fi - li - us Pa - - tris.
- tris, Fi - li - us Pa - - - - - - - tris.
- tris, Fi - li - us Pa - tris, Fi - li - us Pa - - - - - - tris.
us Pa - tris, Fi - li - us Pa - - - - - - - tris.
Fi - li - us Pa - tris, Fi - li - us Pa - - - - - - - tris.
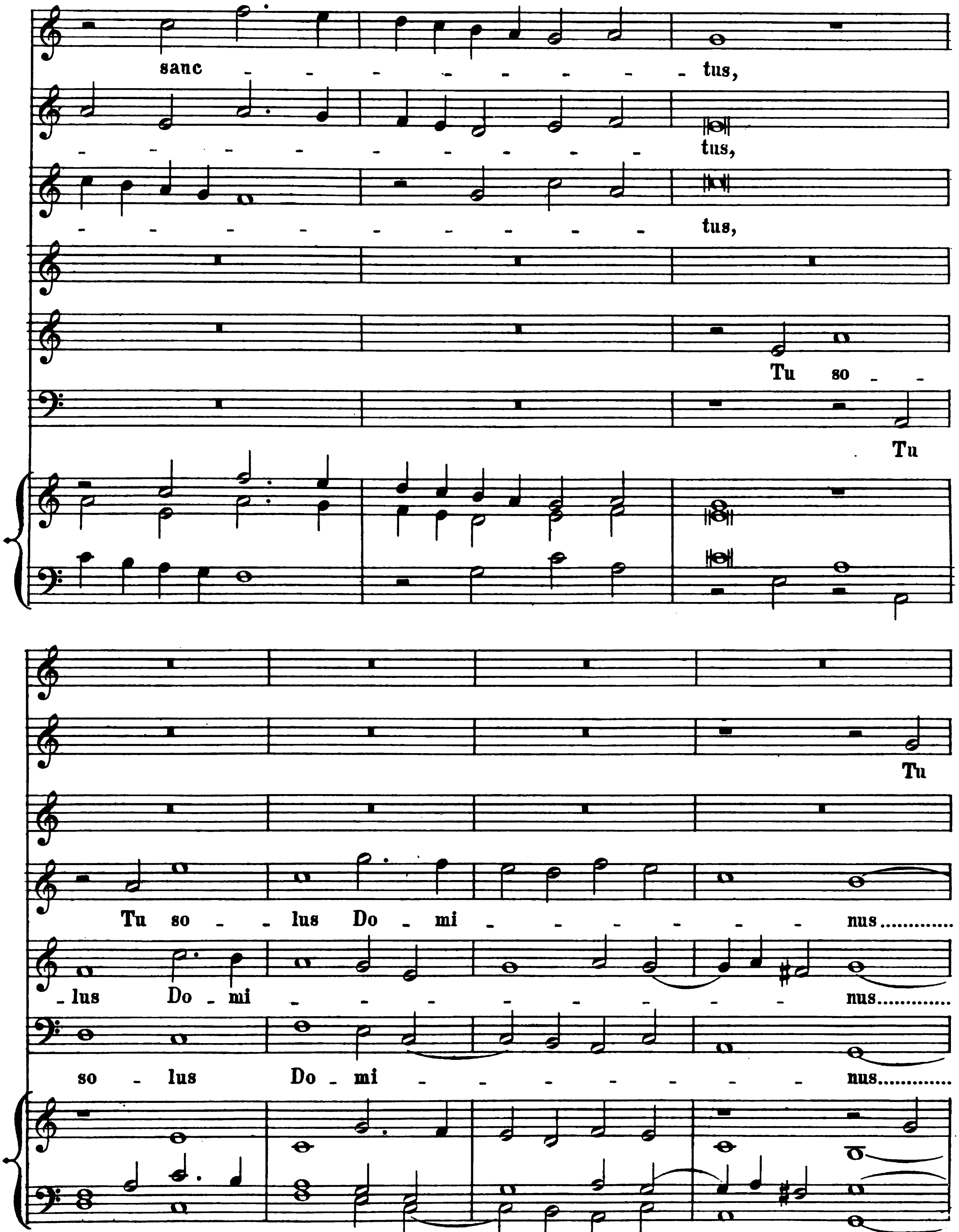

Qui tol - lis pec - ca - ta mun - - - - di
Qui tol - lis pec - ca - ta mun - -
Qui tol - lis pec - ca - - - - ta, pec - ca - ta
mise - re - re.................... no - - - - - -
- - - di mise - re - re no - - - - - - -
mun - - - - di, misere - re no - - - - -
Qui
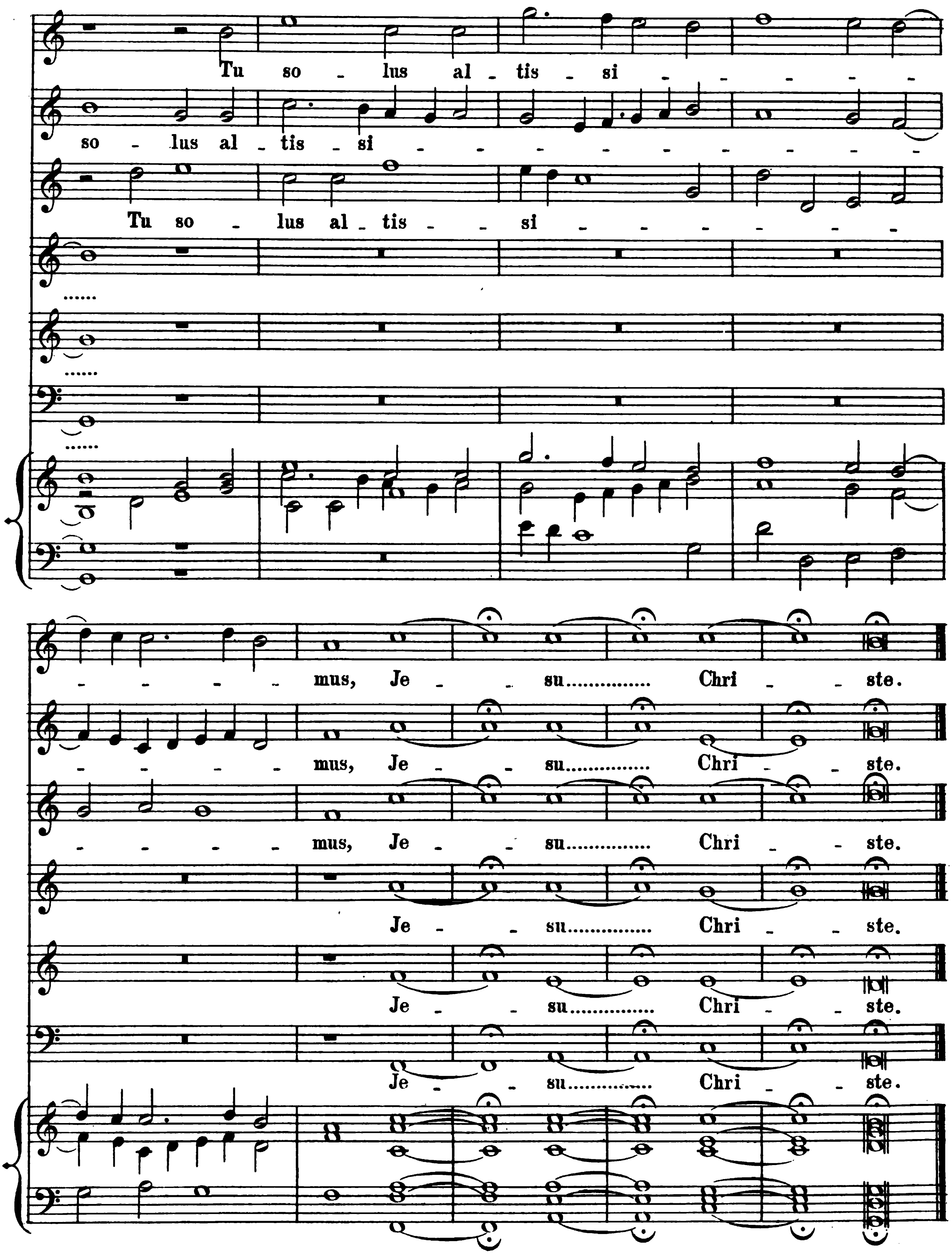

bis.
bis.
bis.
tol - lis pec - ca - ta mun - di
Qui tol - lis pec - ca -
Qui tol - lis pec - ca - ta mun -
pec - ca - ta mun - di,
ta mun - di,
di, Sus -
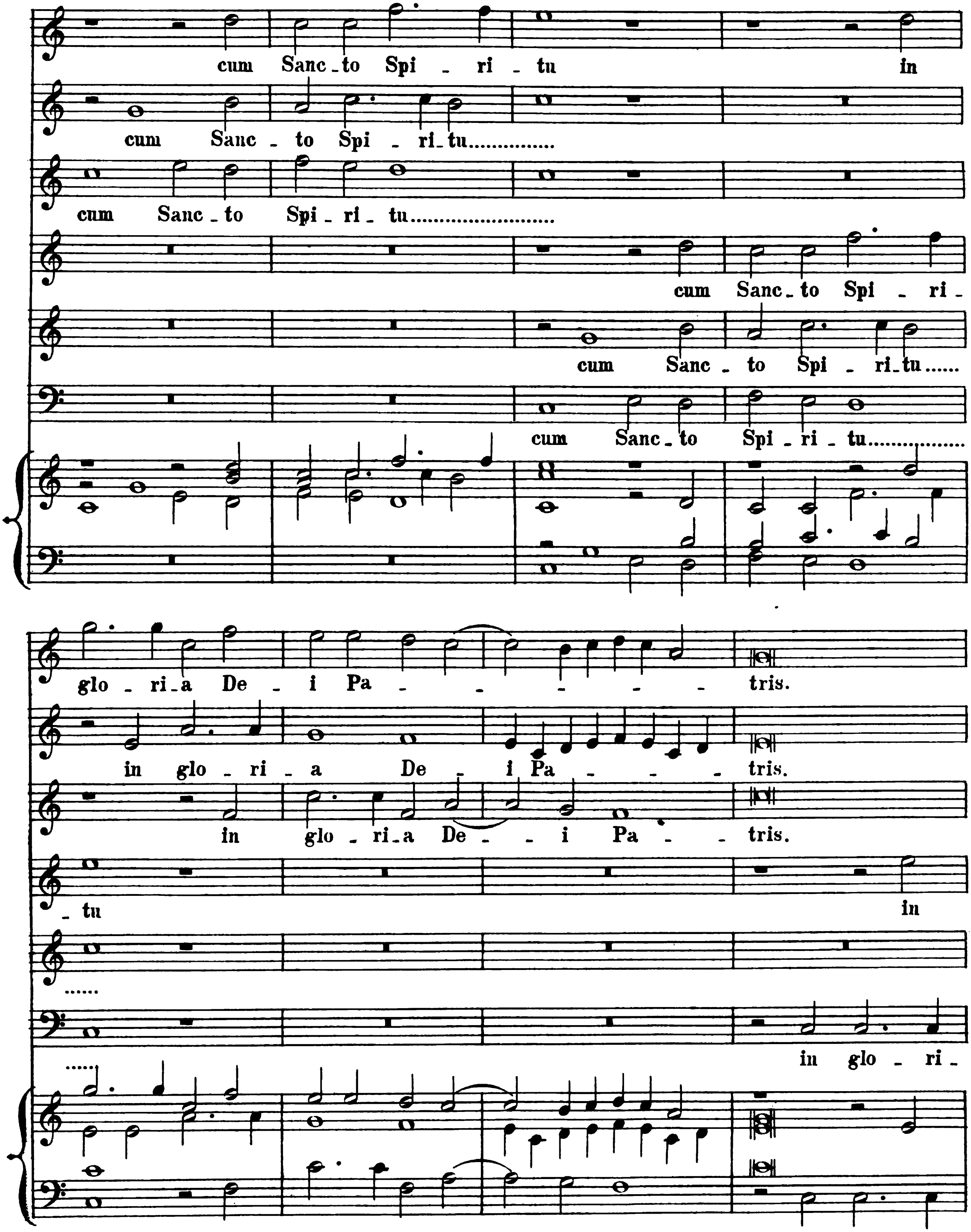

Sus - ci_pe de_pre_ca_ti - o - nem
Sus - ci_pe de_pre_ca_ti - o - - - nem no_
- ci_pe de - pre - ca_ti - o
Qui........... se -
Qui se_des ad
Qui se - - des ad
no - - - - - - - - - - - - stram; Qui se - -
- - - - - - - - - - - - - stram; Qui se - - des
- - nem no_ - - - - stram; Qui se - - des ad
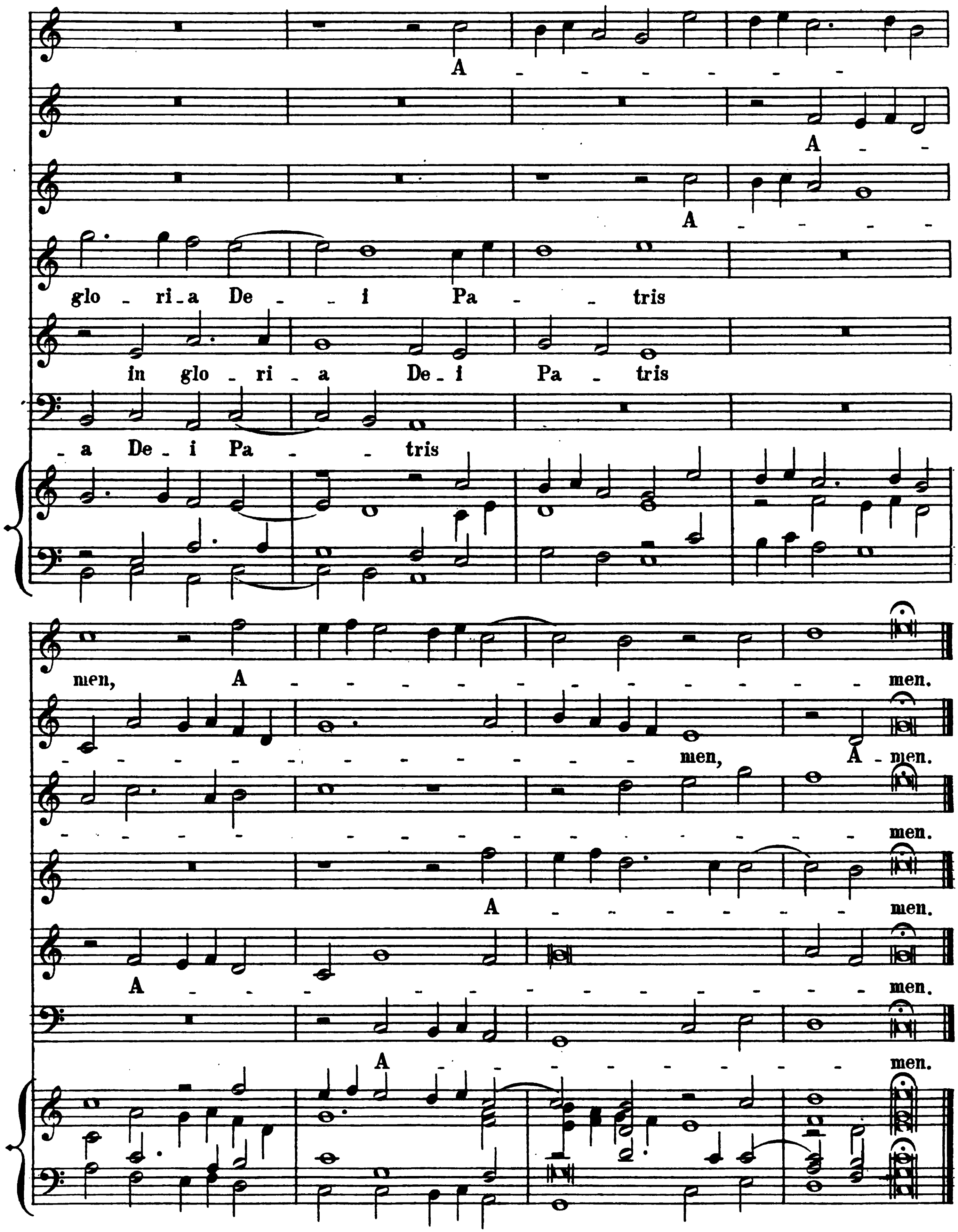

_des ad dex _ te _ ram Pa _ _ _ _ _ _ _
dex _ te_ram Pa _ _ _ _ _ _ _ _ _ _ _
...... dex _ te_ram..... Pa _ _ _ _ _ _ tris
_des ad dex _ _ _ te _ ram Pa _ _ tris, mi_se_
ad dex _ _ te _ ram Pa _ _ _ _ _ _ _ _ _
dex _ te_ram Pa _ _ _ _ _ tris
_ _ _ _ _ _ tris, mise _ re _ _ re no _
_ _ tris, mise _ re _ re.................. no _
mi_se_
_re _ re no _ _ _ _ _ _ _ _ _ _ _ _ _ _
tris, mise _ re _ re no _ _ _ _ _ _ _ _ _ _
mise_re _ _ re no _ _ _ _ _ _ _ _ _ _


bis
re re no bis
bis
bis
bis
Quo ni am Tu so lus
bis Quo ni am Tu so lus sanc
Quo ni am Tu so lus sanc
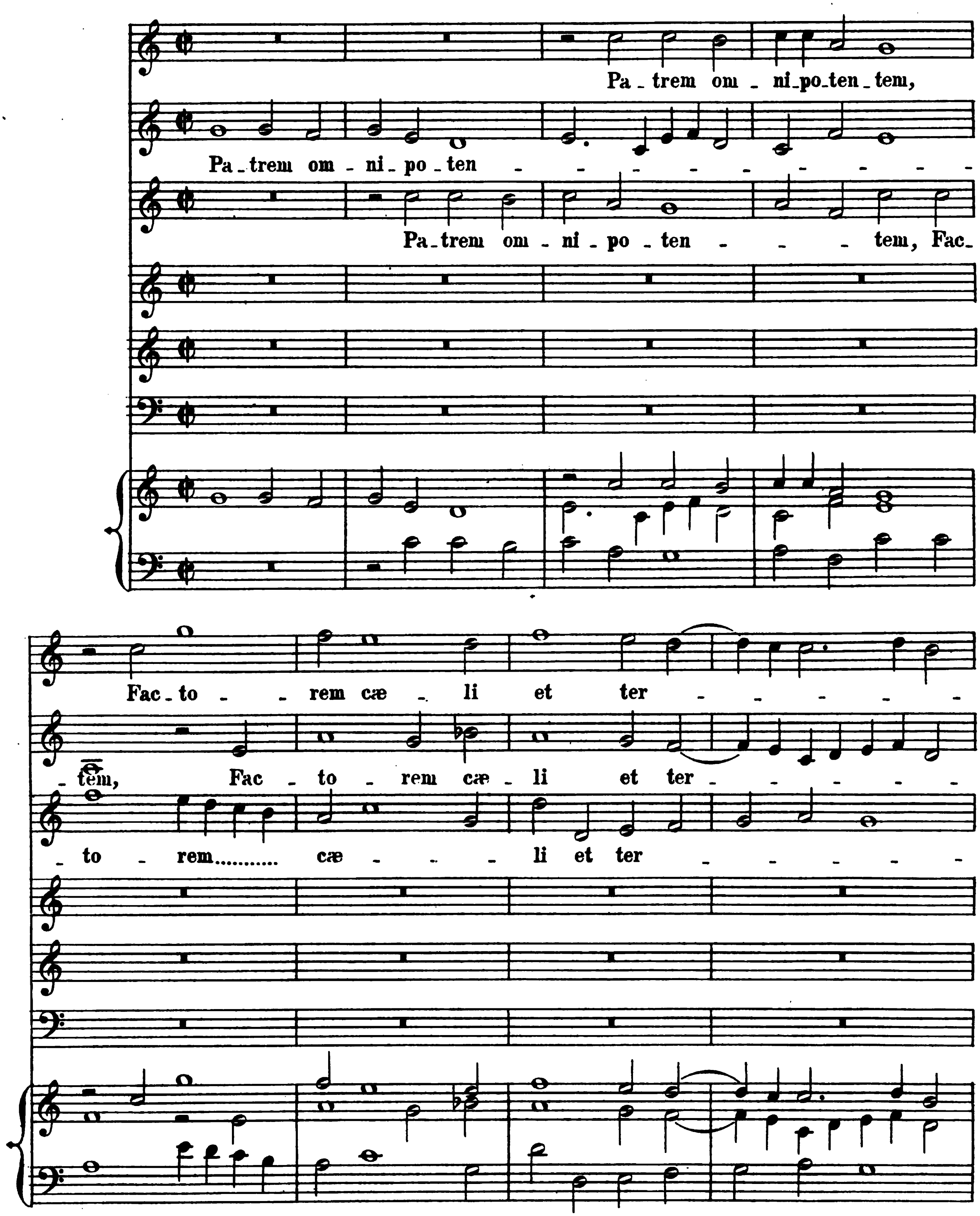

sanc - - - - - - - - - - - tus,
- - - - - - - - - - - - tus,
- - - - - - - - - - - - tus,
Tu so -
Tu
Tu
Tu so - lus Do - mi - - - - - - - nus
- lus Do - mi - - - - - - - - - nus
so - lus Do - mi - - - - - - - - nus
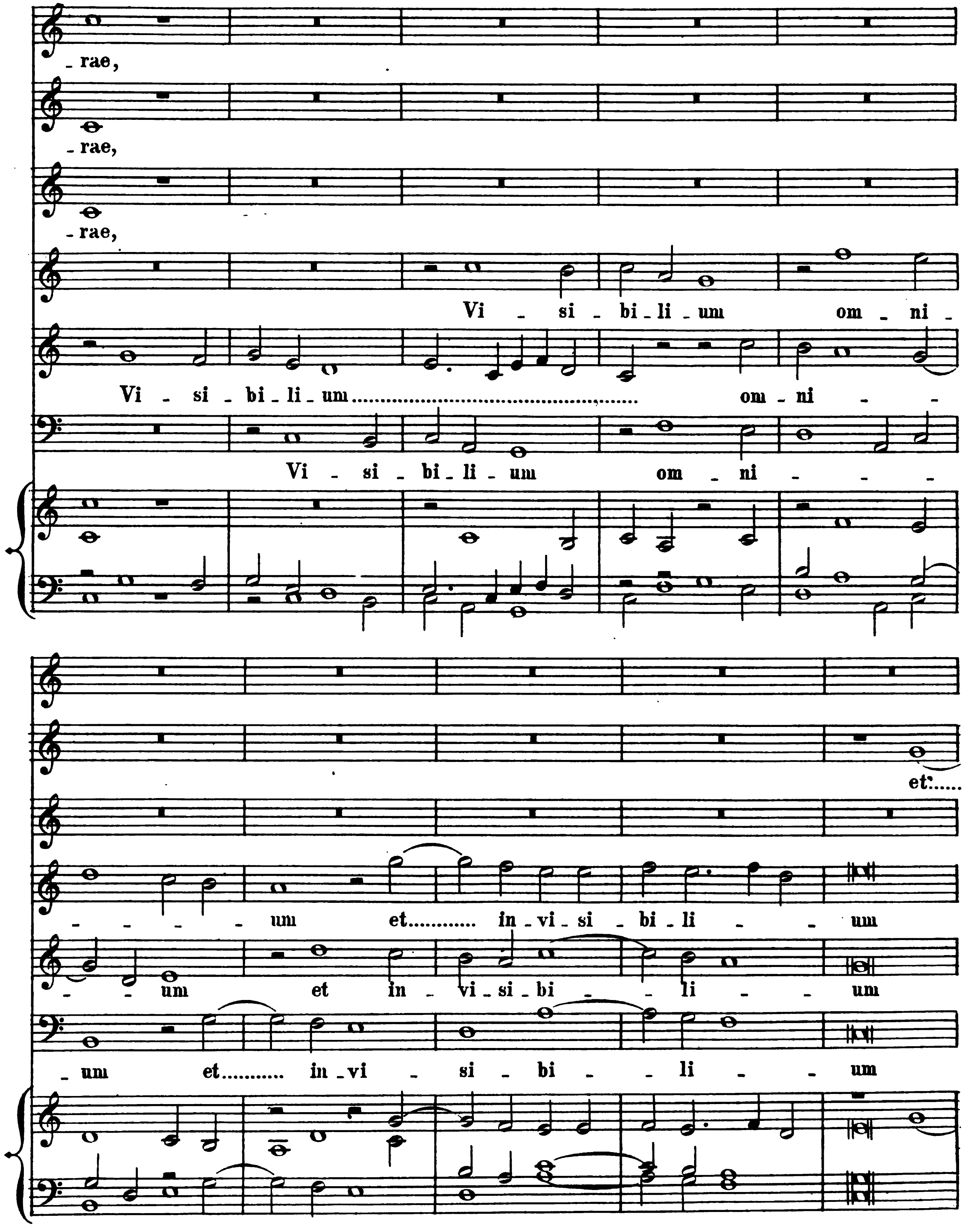

Tu so - lus al - tis - si - - - - -
so - lus al - tis - si - - - - - - - - - - -
Tu so - lus al - tis - - si - - - - - - - -
- - - - mus, Je - - su............... Chri - - ste.
- - - - - mus, Je - - su............... Chri - - ste.
- - - - - mus, Je - - su............... Chri - - ste.
Je - - su............... Chri - - ste.
Je - - su............... Chri - - ste.
Je - - su............... Chri - - ste.
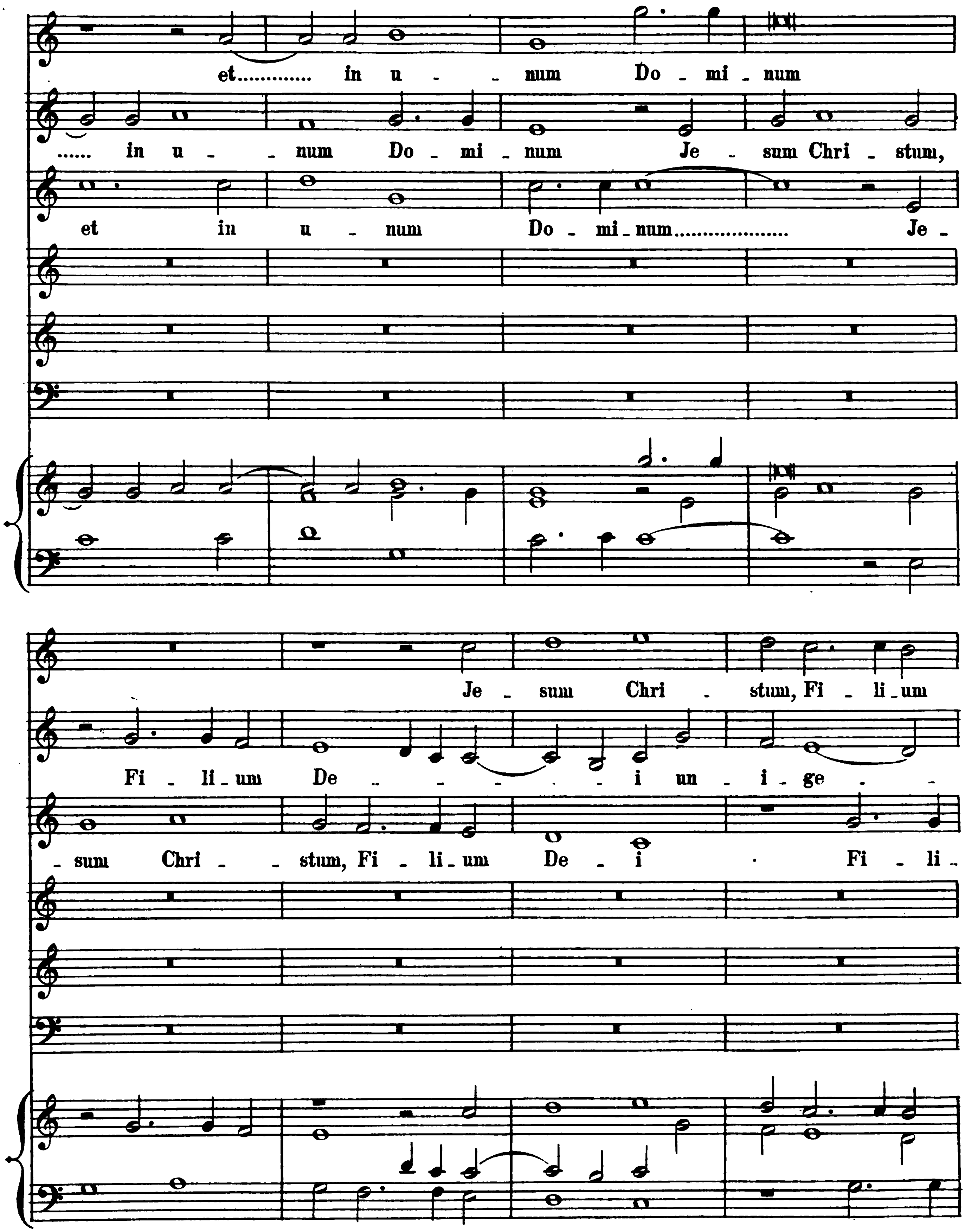

cum Sanc_to Spi - ri - tu in
cum Sanc - to Spi - ri_tu...............
cum Sanc_to Spi - ri - tu.........................
cum Sanc_to Spi - ri -
cum Sanc - to Spi - ri_tu......
cum Sanc_to Spi - ri - tu.................
glo - ri_a De - i Pa - - - - tris.
in glo - ri - a De - i Pa - - - tris.
in glo - ri_a De - - i Pa - - tris.
_ tu in
......
..... in glo - ri -
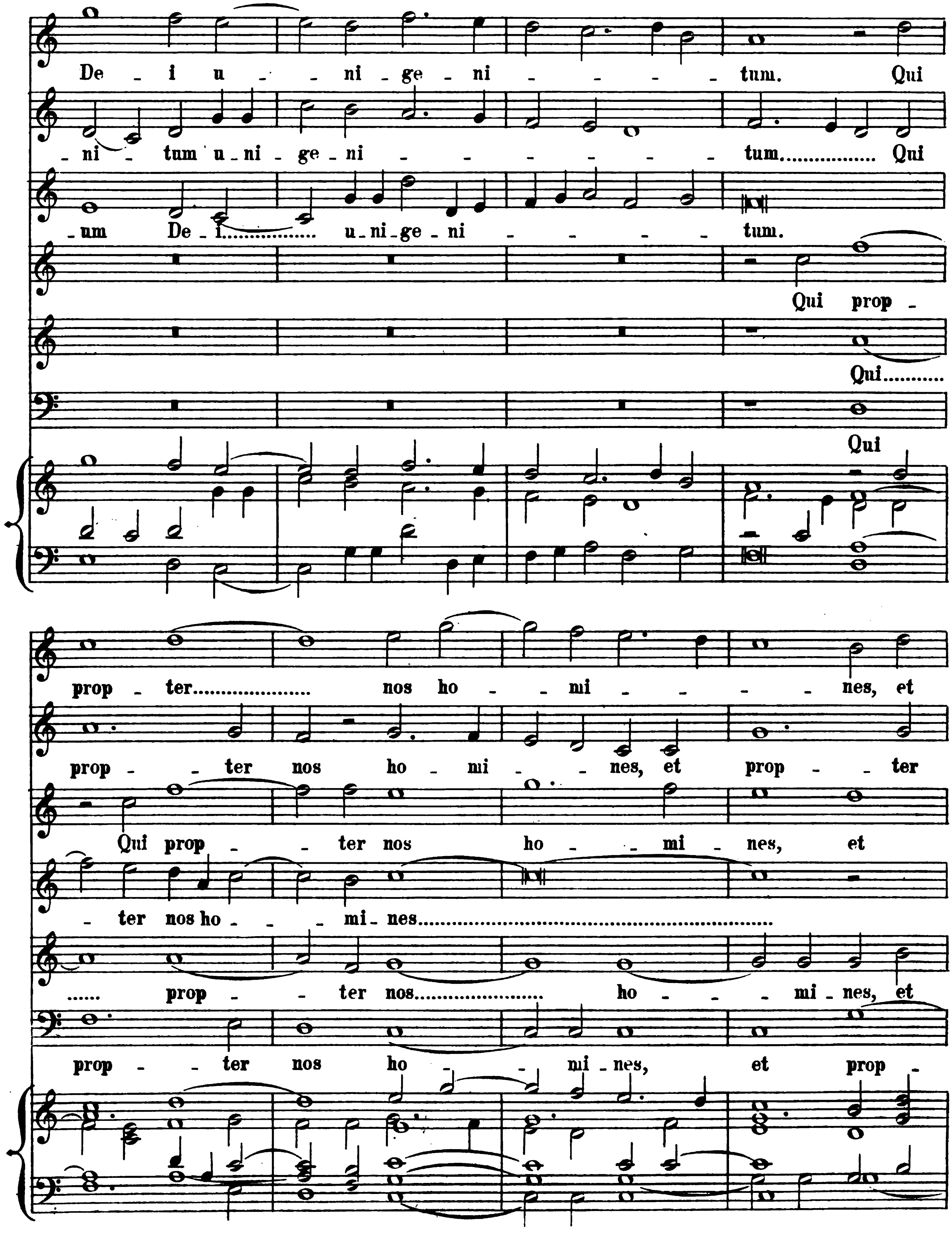

A - - - - - - - - -
A - -
A - - - - - -
glo - ri - a De - - i Pa - - tris
in glo - ri - a De - i Pa - tris
- a De - i Pa - - tris
men, A - - - - - - - - - - - - - - - men.
- - - - - - - - - - - - - - men, A - men.
- - - - - - - - - - - - - - - - - - men.
A - - - - - - - men.
A - - - - - - - - - - - - - - - men.
A - - - - - - - - - - men.

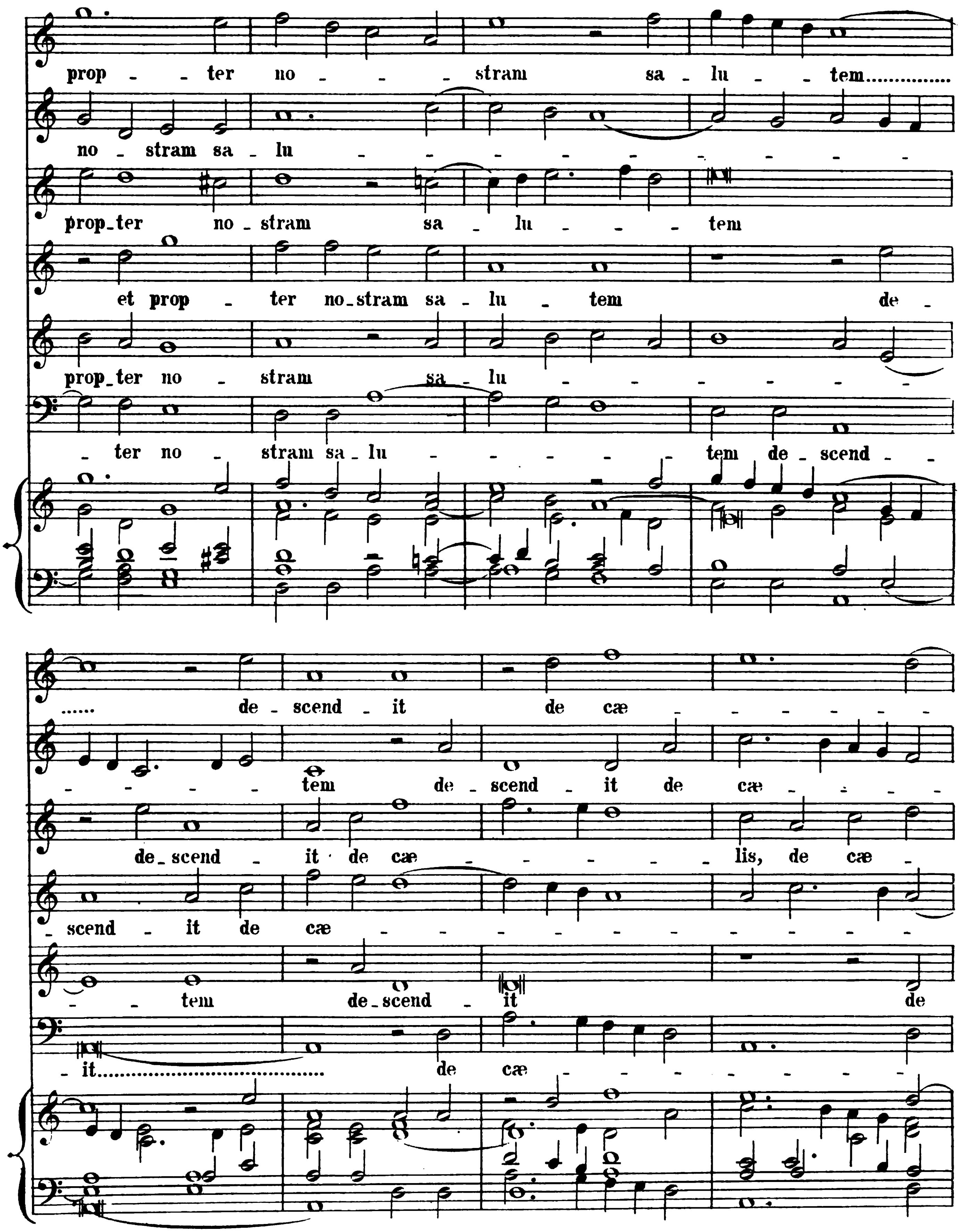
Credo in unum Deum.
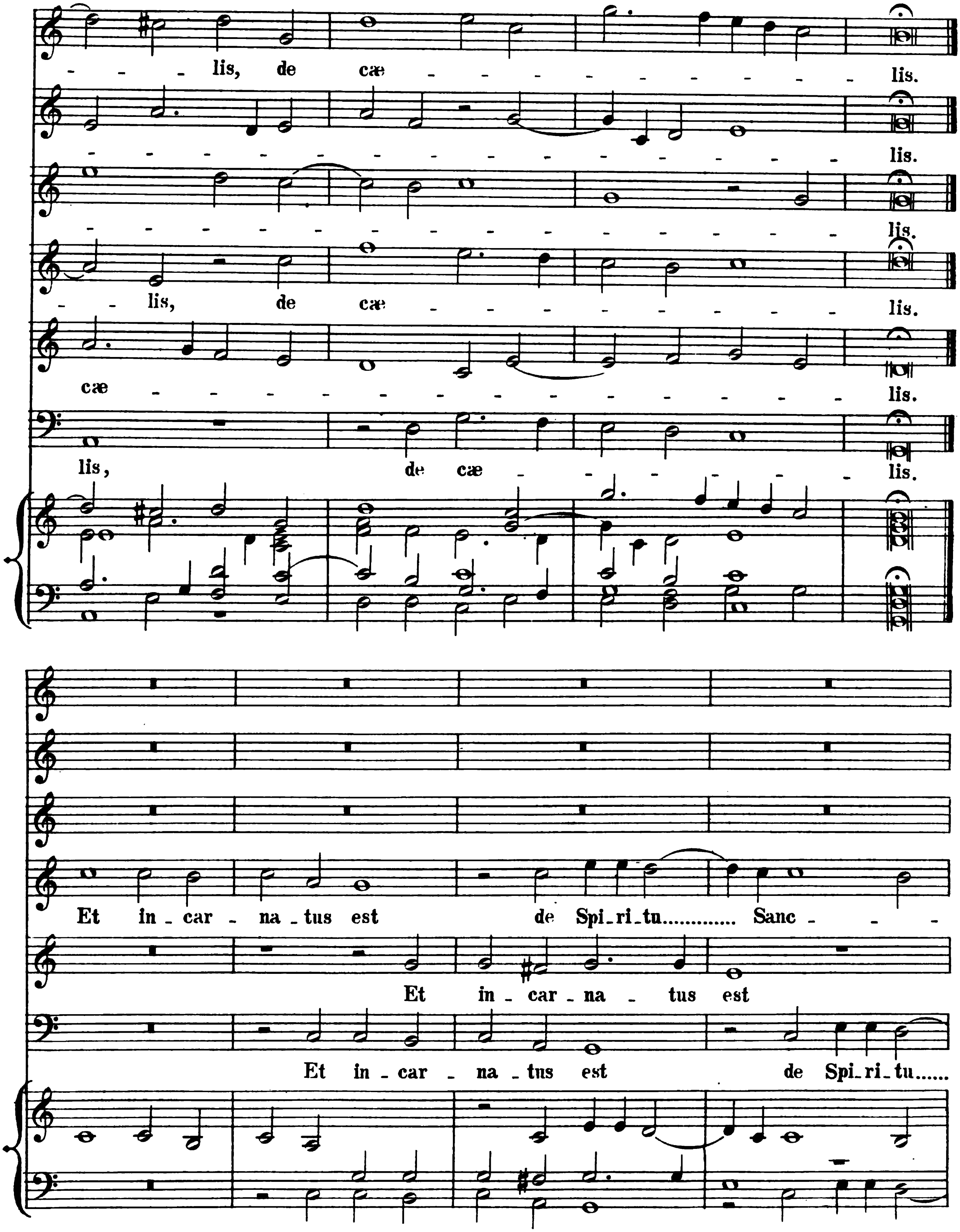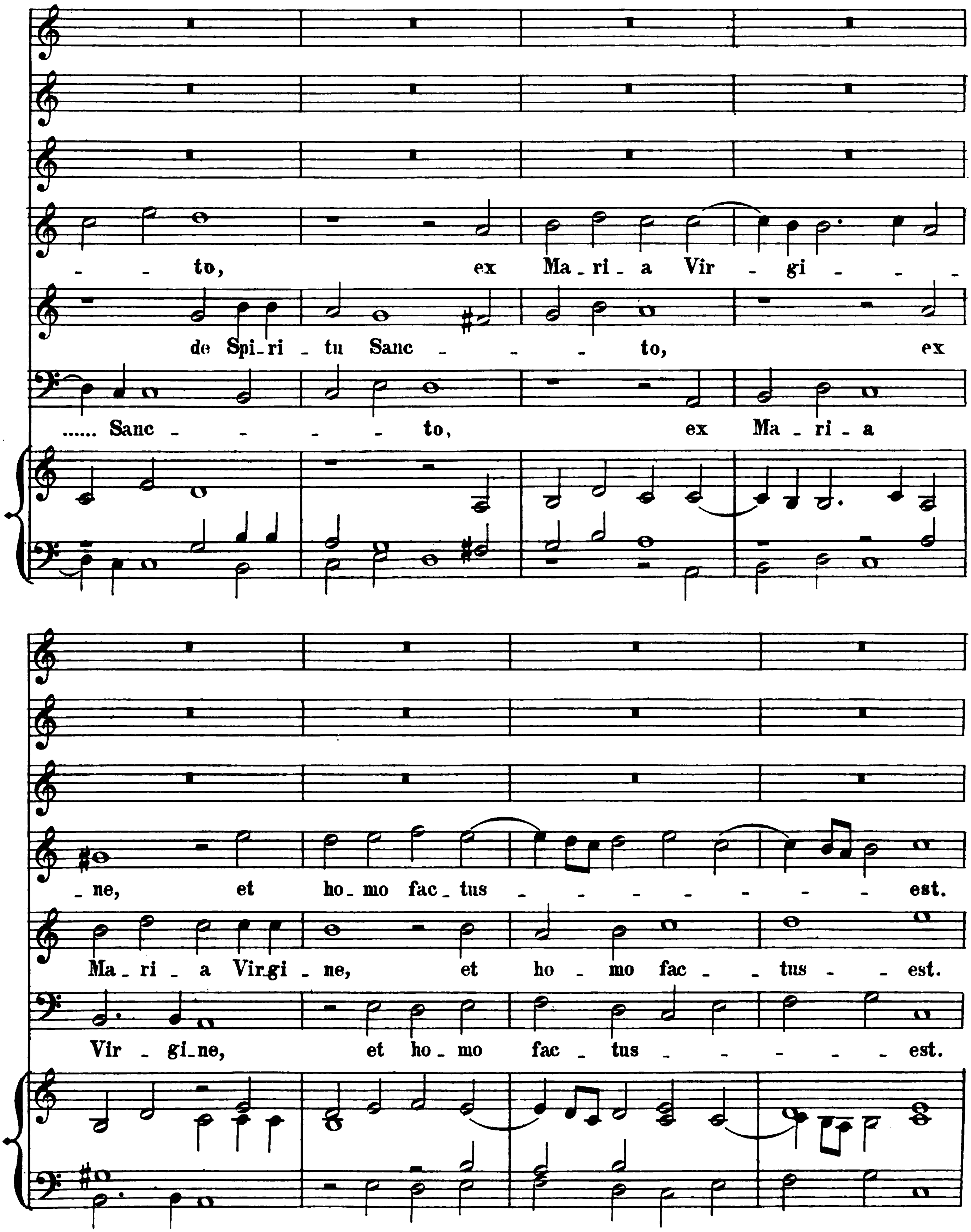



rae,
rae,
rae,
Vi - si - bi - li - um om - ni -
Vi - si - bi - li - um om - ni - -
Vi - si - bi - li - um om - ni - - -
et
- - - - - um et in - vi - si - bi - li - - um
- - um et in - vi - si - bi - - li - - um
- um et in - vi - si - bi - - li - - um
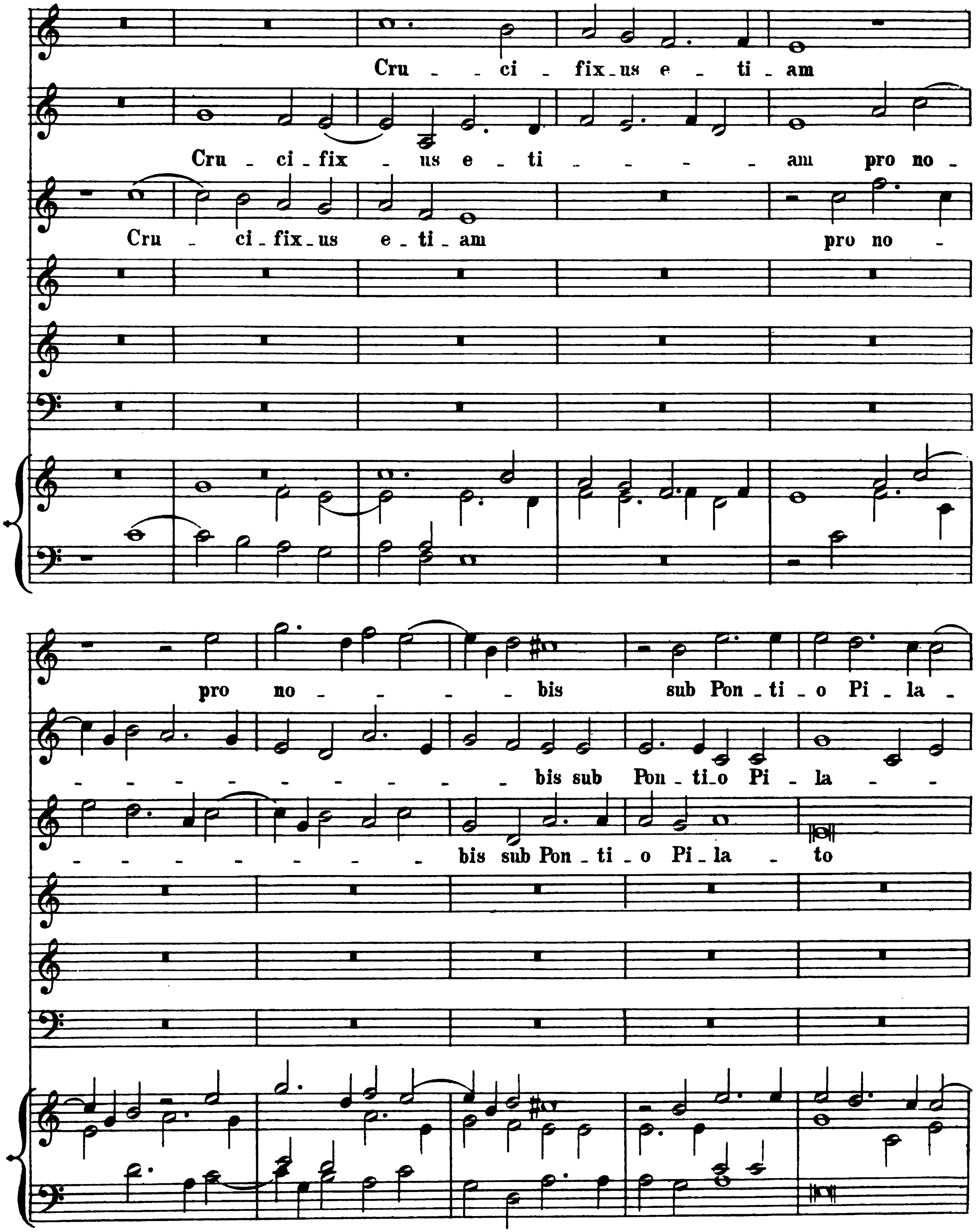

et............ in u - num Do - mi - num
...... in u - num Do - mi - num Je - sum Chri - stum,
et in u - num Do - mi - num.................... Je -
Je - sum Chri - stum, Fi - li - um
Fi - li - um De - - - - i un - i - ge - -
- sum Chri - stum, Fi - li - um De - i Fi - li -
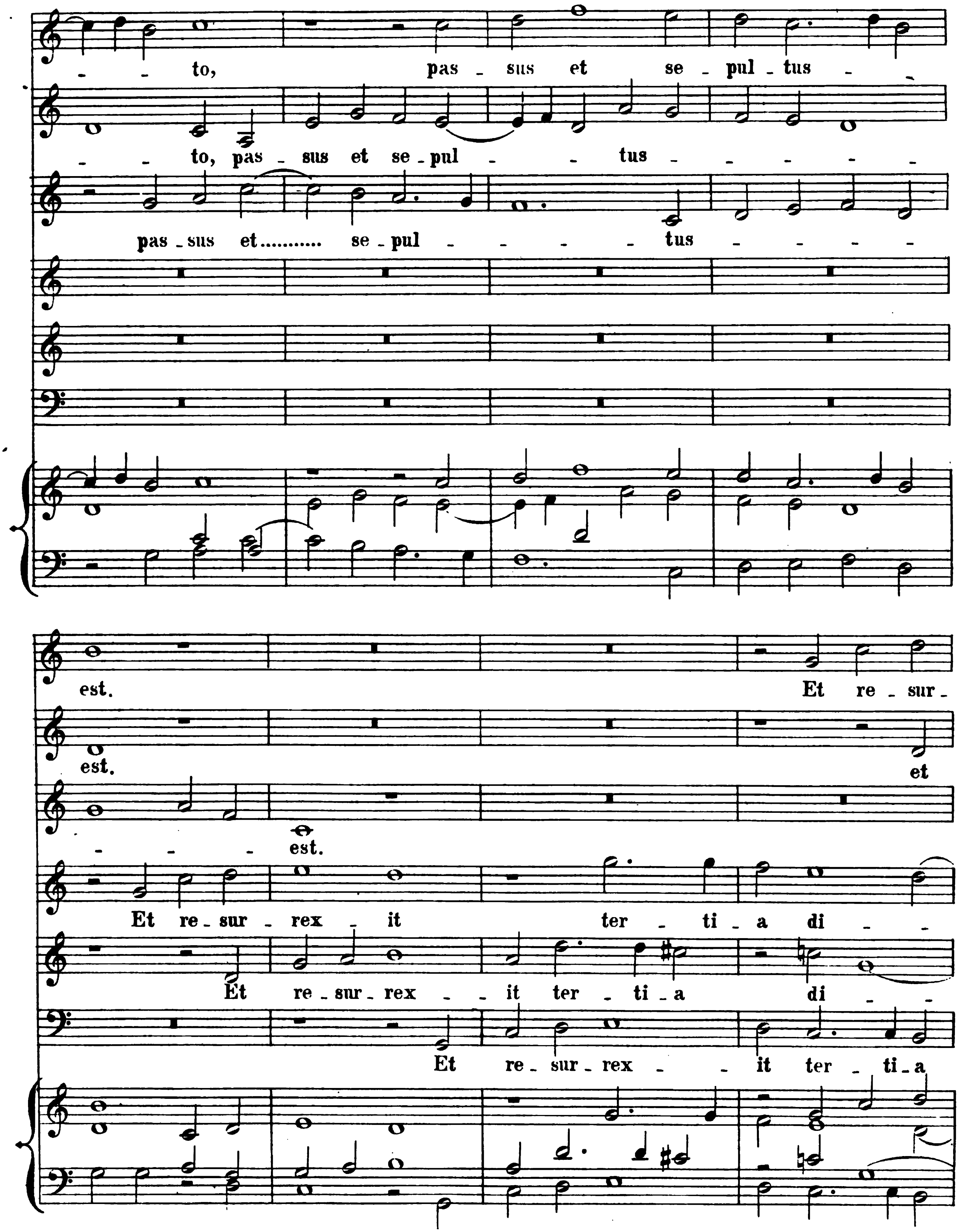

De - i u - - ni - ge - ni - - - - tum. Qui
- ni - tum u - ni - ge - ni - - - - - - tum................ Qui
- um De - i.................. u - ni - ge - ni - - - - - tum.
Qui prop -
Qui...........
Qui
prop - ter...................... nos ho - - mi - - - - nes, et
prop - - ter nos ho - mi - - nes, et prop - - ter
Qui prop - - ter nos ho - - mi - nes, et
- ter nos ho - - - mi - nes...
...... prop - - ter nos...................... ho - - - - mi - nes, et
prop - - ter nos ho - - mi - nes, et prop -
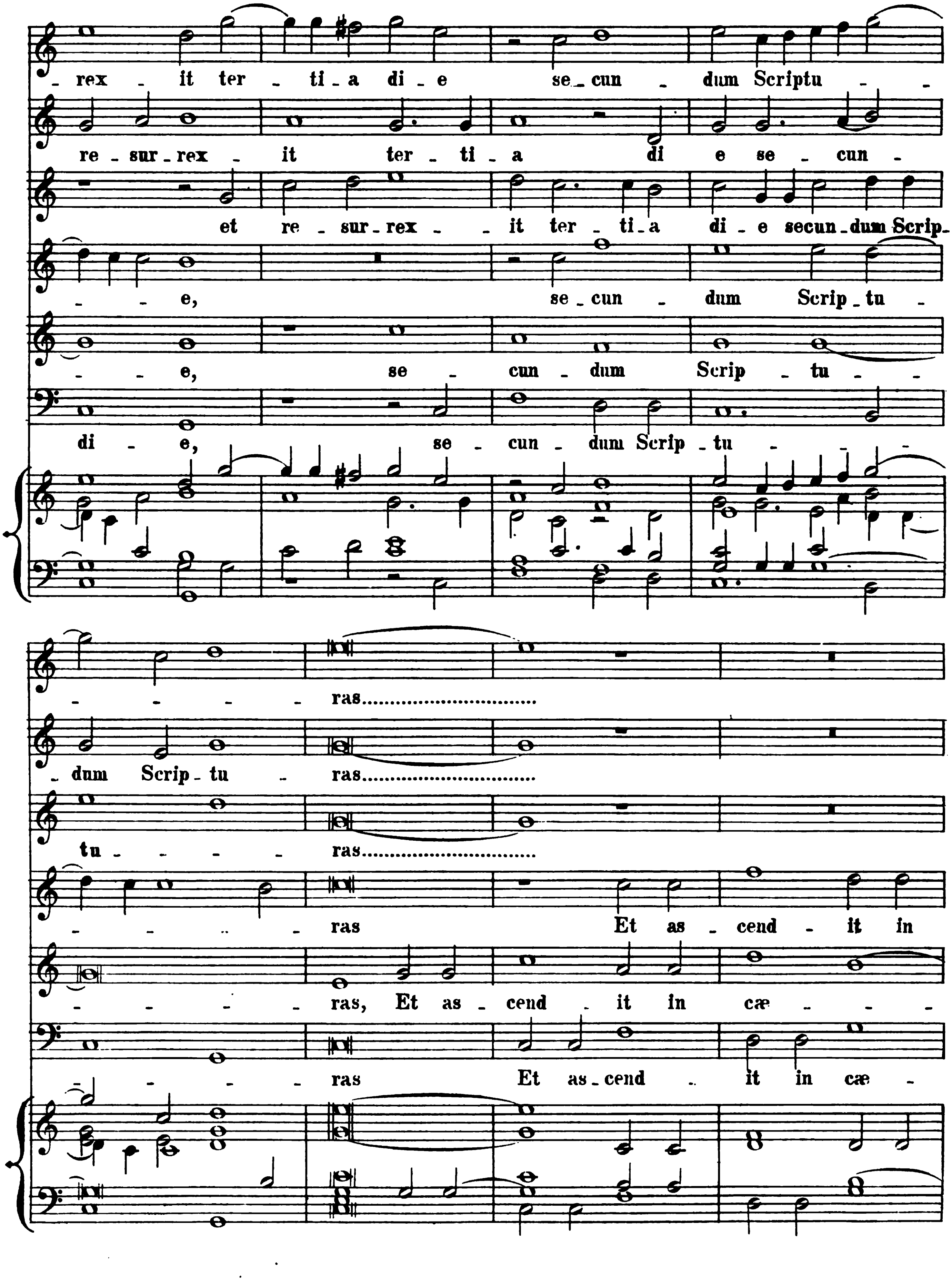

prop - ter no - - - stram sa - lu - tem
no - stram sa - lu
prop - ter no - stram sa - lu - tem
et prop - ter no - stram sa - lu - tem de -
prop - ter no - stram sa - lu
- ter no - stram sa - lu - tem de - scend -
de - scend - it de cæ
tem de - scend - it de cæ
de - scend - it de cæ - lis, de cæ -
- scend - it de cæ
- tem de - scend - it de
- it de cæ

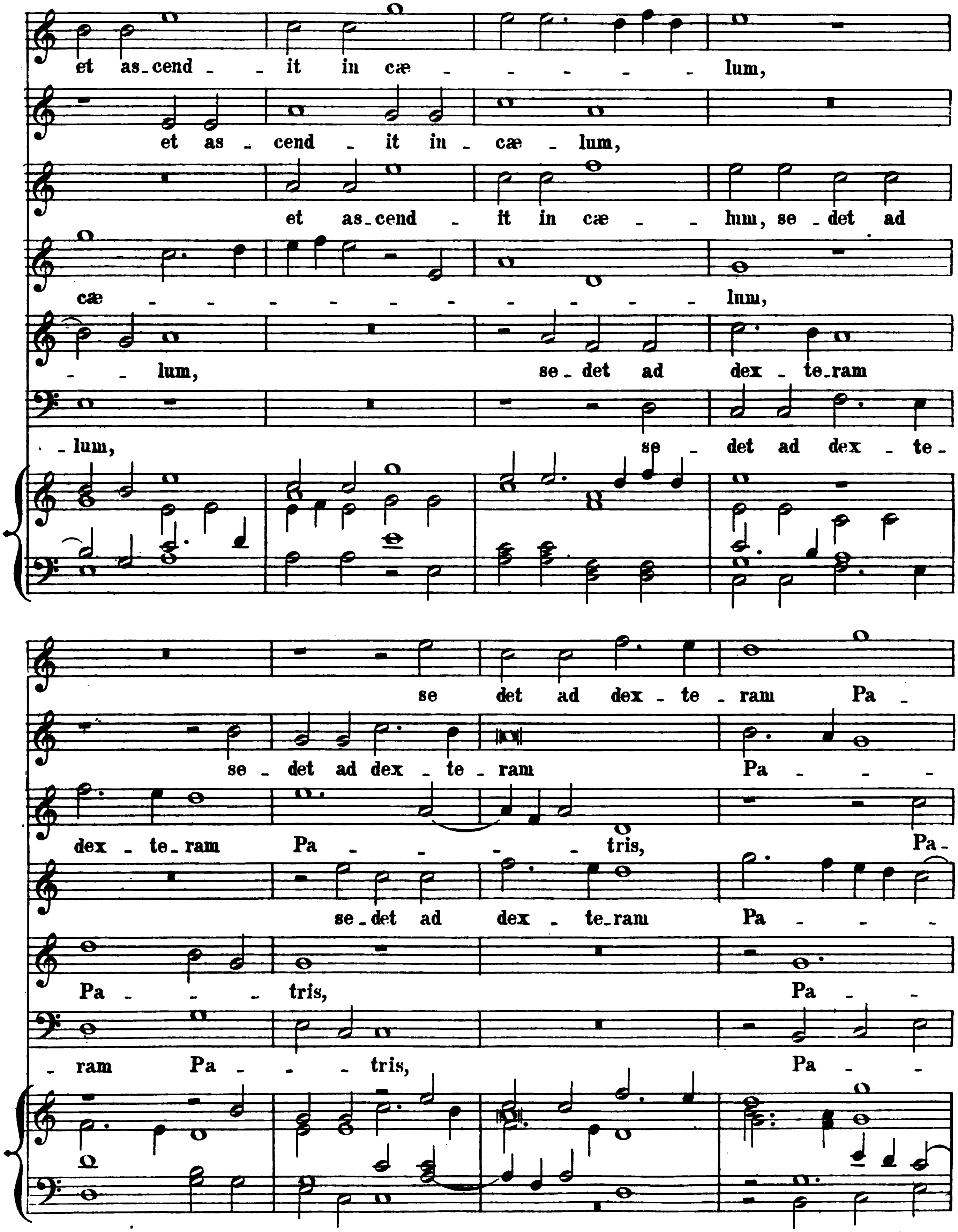

lis, de cæ - - - lis.
lis.
lis.
lis, de cæ - - - lis.
cæ - - - lis.
lis, de cæ - - - lis.
Et in_car_na_tus est de Spi_ri_tu............ Sanc - - -
Et in_car_na_tus est
Et in_car_na_tus est de Spi_ri_tu......
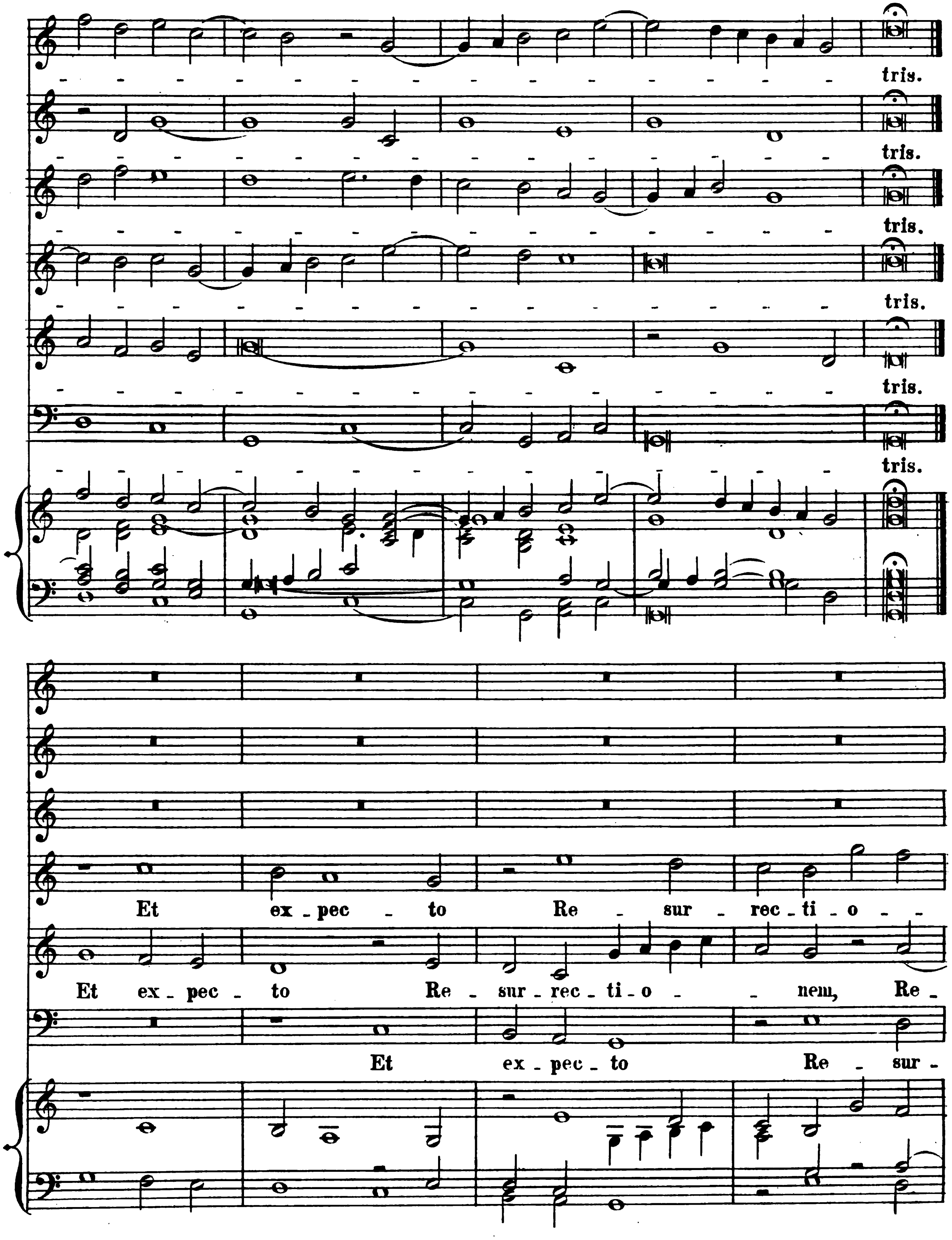

- - to, ex Ma - ri - a Vir - gi - - -
de Spi - ri - tu Sanc - - - to, ex
...... Sanc - - - - - to, ex Ma - ri - a
- ne, et ho - mo fac - tus - - - - - - - est.
Ma - ri - a Vir - gi - ne, et ho - mo fac - - tus - - est.
Vir - gi - ne, et ho - mo fac - tus - - - - - - est.
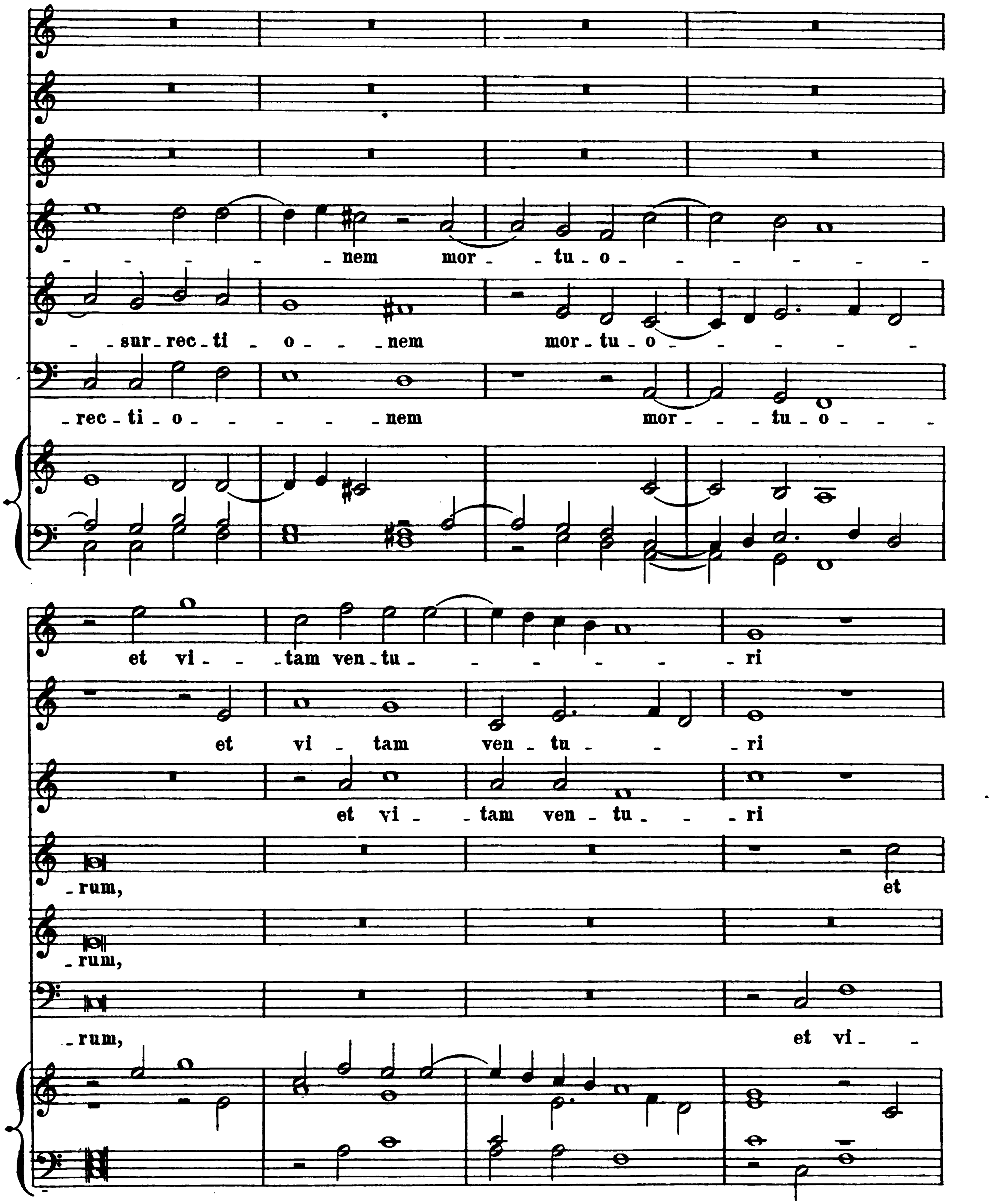

Cru - ci - fix - us e - ti - am
Cru - ci - fix - us e - ti - - - - am pro no -
Cru - ci - fix - us e - ti - am pro no -
pro no - - - - bis sub Pon - ti - o Pi - la -
- - - - - - - - bis sub Pon - ti - o Pi - la - -
- - - - - - - - bis sub Pon - ti - o Pi - la - to
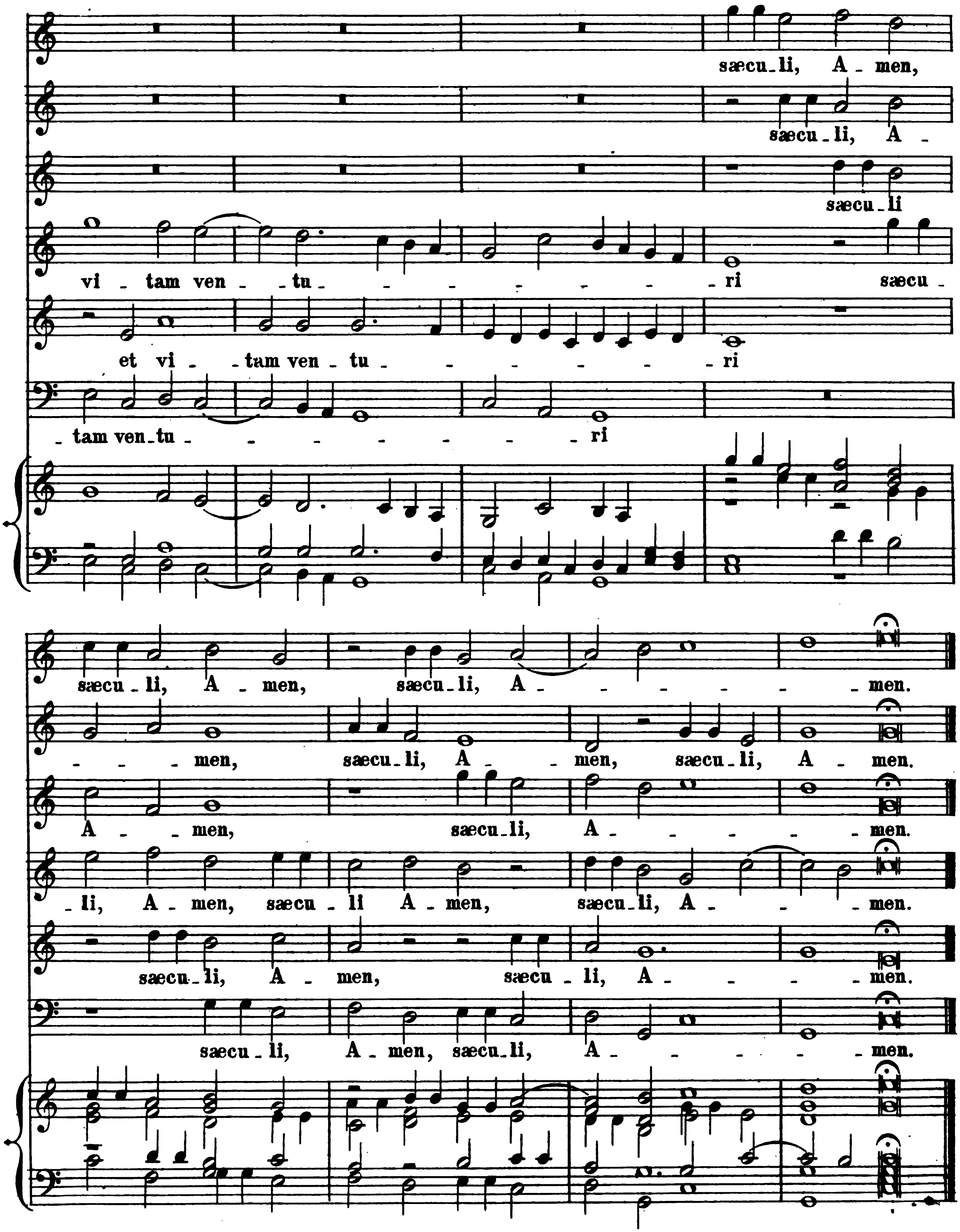

- - to, pas - sus et se - pul - tus -
- - to, pas - sus et se - pul - - tus - - - - -
pas - sus et.......... se - pul - - - - tus - - - -
est. Et re - sur -
est. et
- - - est.
Et re - sur - rex - it ter - ti - a di - -
Et re - sur - rex - - it ter - ti - a di - -
Et re - sur - rex - - it ter - ti - a


rex - it ter - ti - a di - e se - cun - dum Scriptu - -
re - sur - rex - it ter - ti - a di e se - cun -
et re - sur - rex - - it ter - ti - a di - e secun - dum Scrip -
- - e, se - cun - dum Scrip - tu -
- - e, se - cun - dum Scrip - tu - -
di - e, se - cun - dum Scrip - tu - - - -
- - - - ras
- dum Scrip - tu - ras
tu - - - - ras
- - .. - ras Et as - cend - it in
- - - - ras, Et as - cend - it in cæ - - -
- - - - ras Et as - cend - it in cæ -
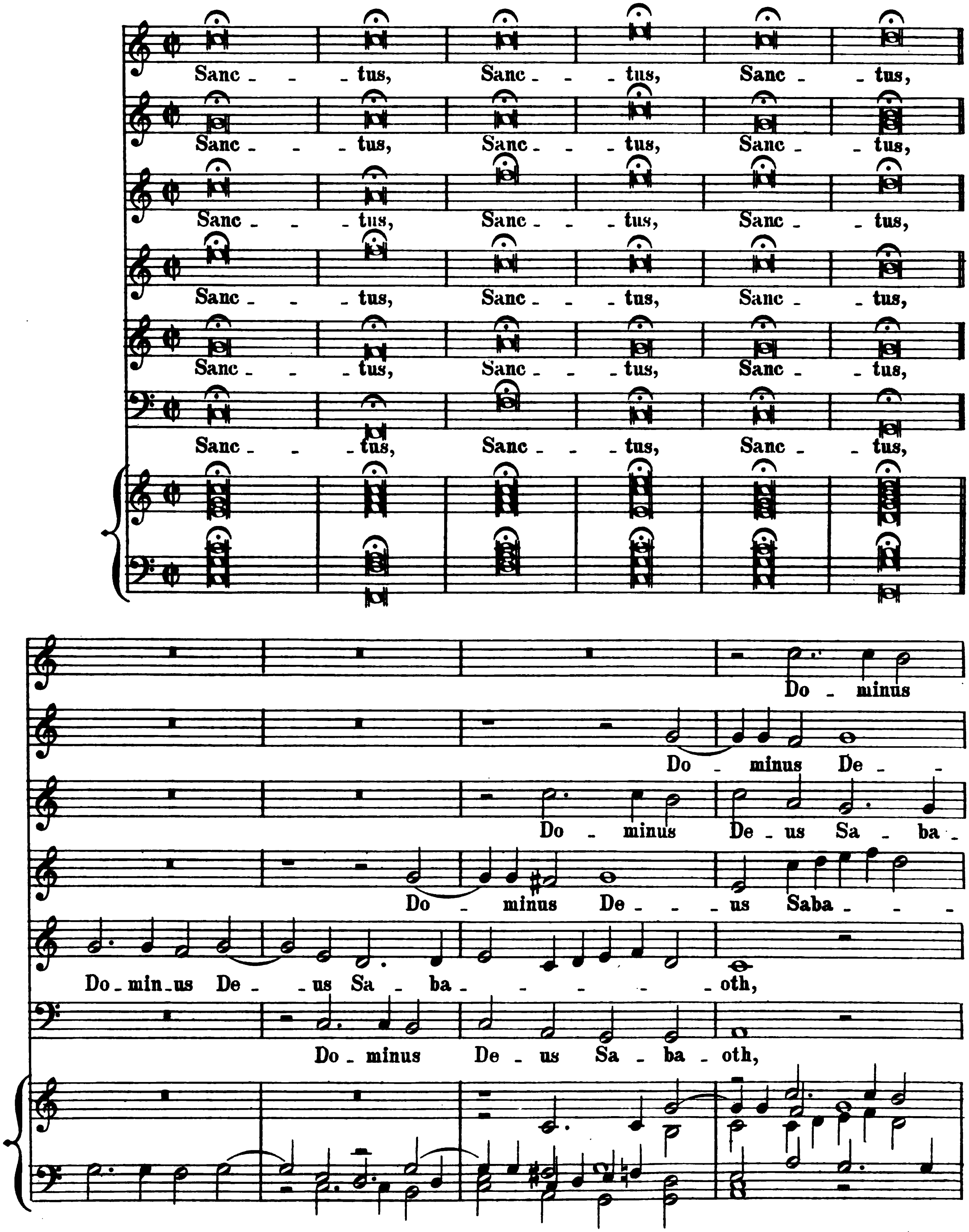

et as_cend - - it in cæ - - - - - - lum,
et as - cend - it in - cæ - lum,
et as_cend - it in cæ - - lum, se - det ad
cæ - - - - - - - - - - - lum,
- - lum, se_det ad dex - te_ram
- lum, se - det ad dex - te-
se det ad dex - te - ram Pa -
se - det ad dex - te - ram Pa - - -
dex - te_ram Pa - - - - tris, Pa-
se_det ad dex - te_ram Pa - - -
Pa - - - tris, Pa - -
- ram Pa - - - tris, Pa -

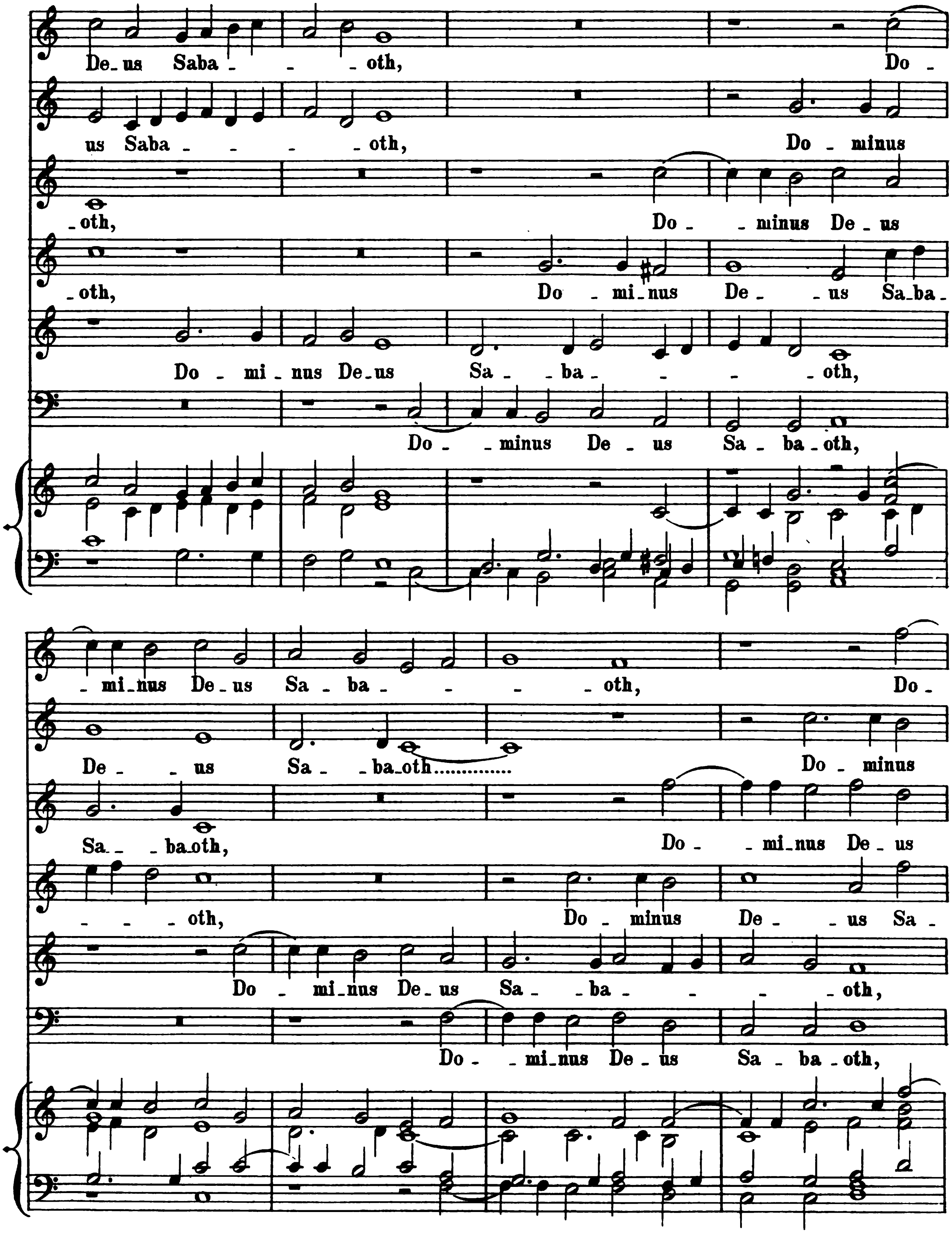

tris.
tris.
tris.
tris.
tris.
tris.
Et ex - pec - to Re - sur - rec - ti - o -
Et ex - pec - to Re - sur - rec - ti - o - - nem, Re -
Et ex - pec - to Re - sur -
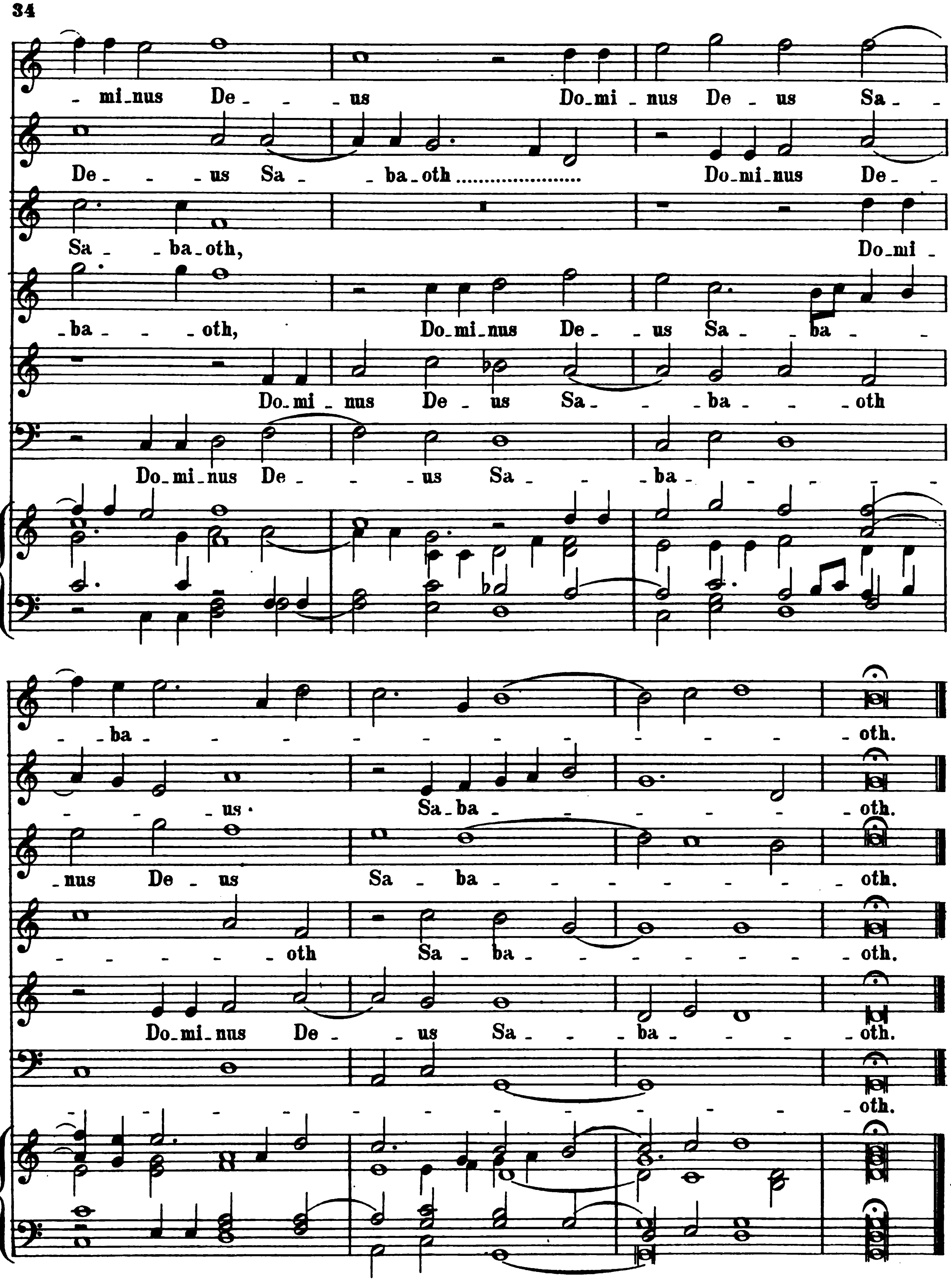

- - - - - nem mor - tu - o - - - - - -
- sur - rec - ti - o - - nem mor - tu - o - - - - - -
- rec - ti - o - - - - - - nem mor - - tu - o - - -
et vi - - tam ven - tu - - - - - - ri
et vi - tam ven - tu - - ri
et vi - tam ven - tu - - ri
- rum, et
- rum,
- rum, et vi -

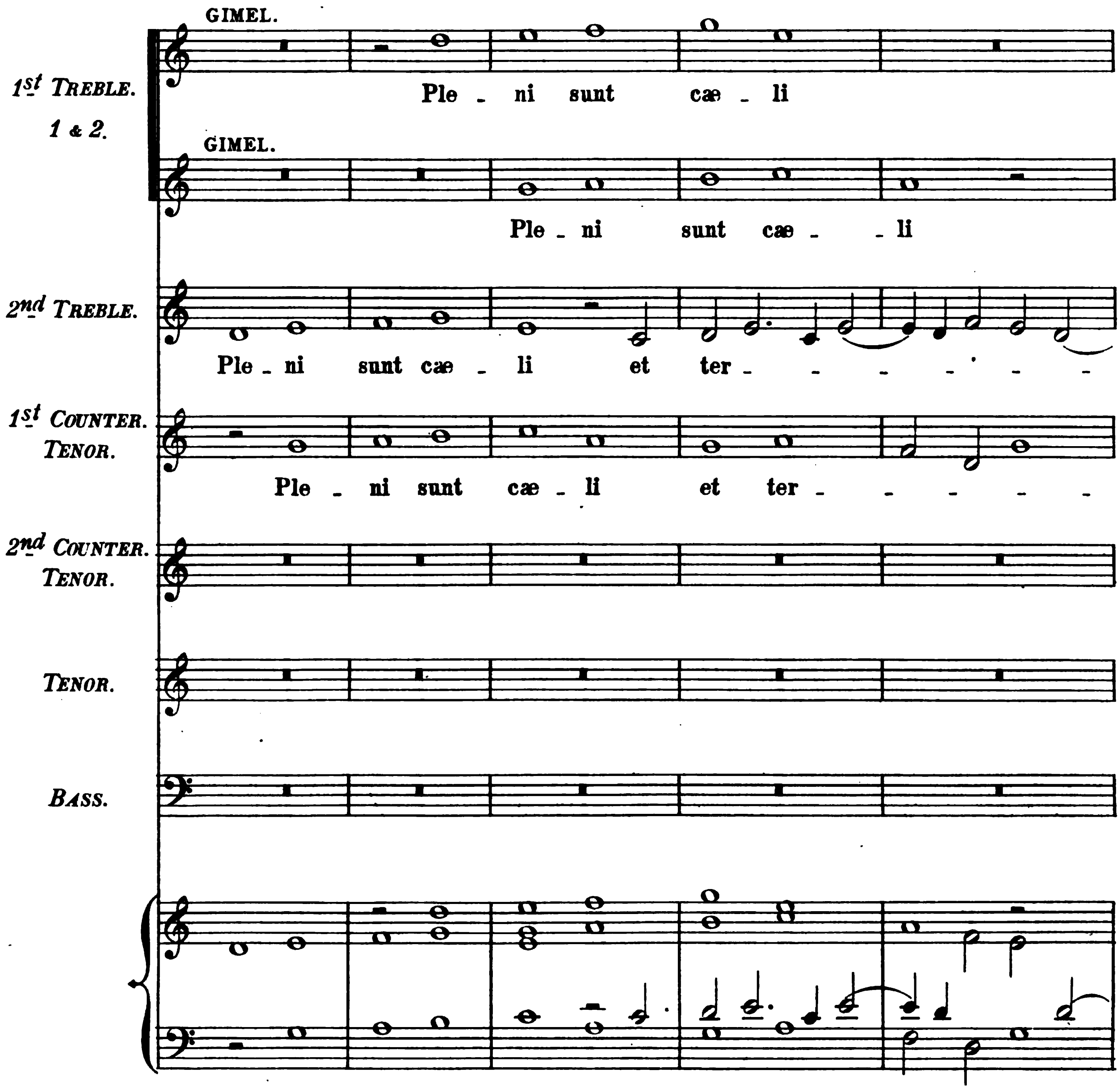

sæcu_li, A _ men,
sæcu _ li, A _
sæcu_li
vi _ tam ven _ tu_ _ _ _ _ _ ri sæcu_
et vi _ tam ven _ tu_ _ _ _ _ _ ri
_ tam ven_tu_ _ _ _ _ _ _ ri
sæcu _ li, A _ men, sæcu_li, A_ _ _ _ _ _ _ men.
_ _ _ men, sæcu_li, A _ _ men, sæcu_li, A _ men.
A _ _ men, sæcu_li, A_ _ _ _ _ _ men.
_ li, A _ men, sæcu _ li A _ men, sæcu_li, A_ _ _ men.
sæcu_li, A _ men, sæcu _ li, A_ _ _ _ men.
sæcu _ li, A _ men, sæcu_li, A_ _ _ _ _ _ men.
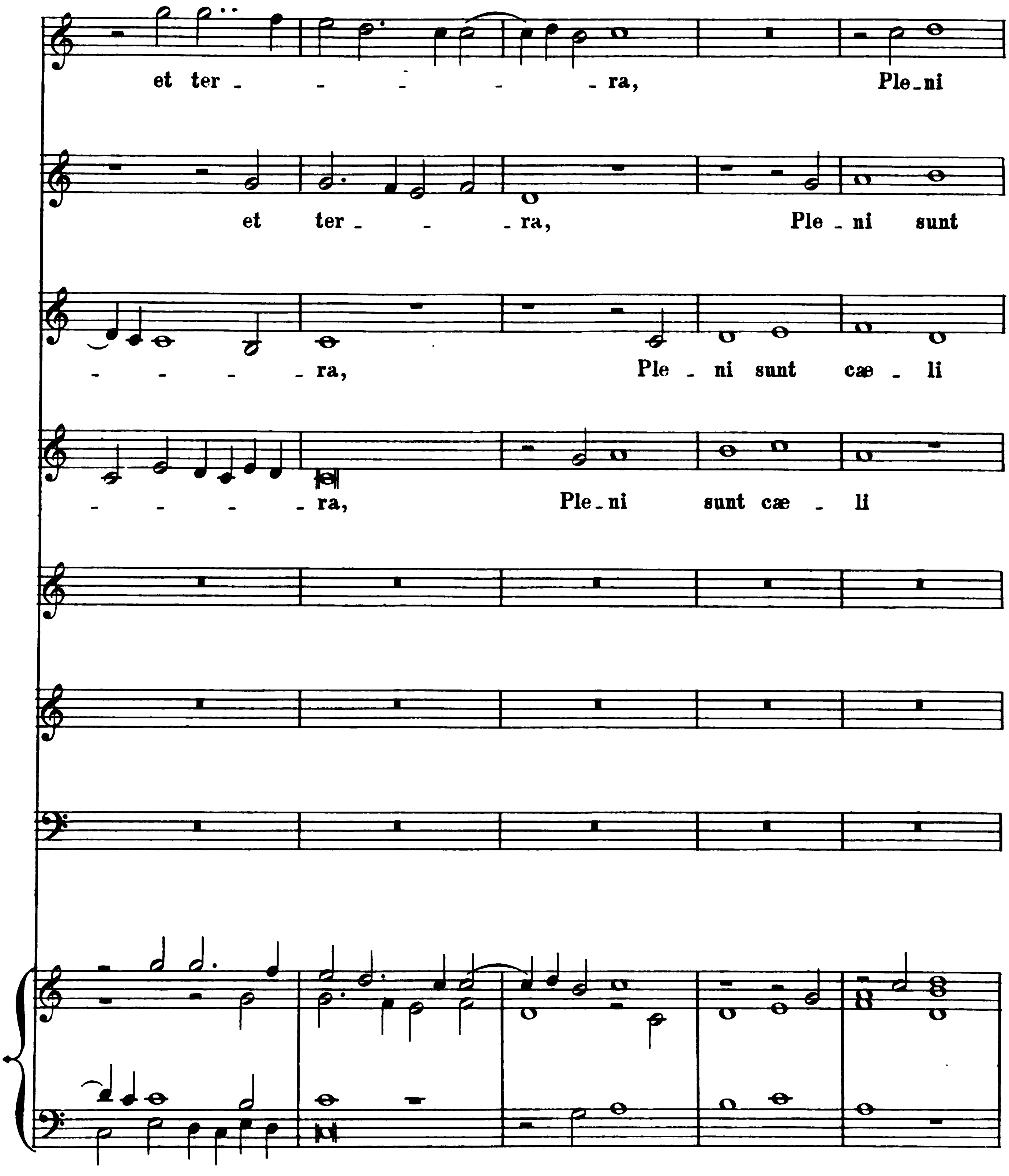
Sanctus et Benedictus.
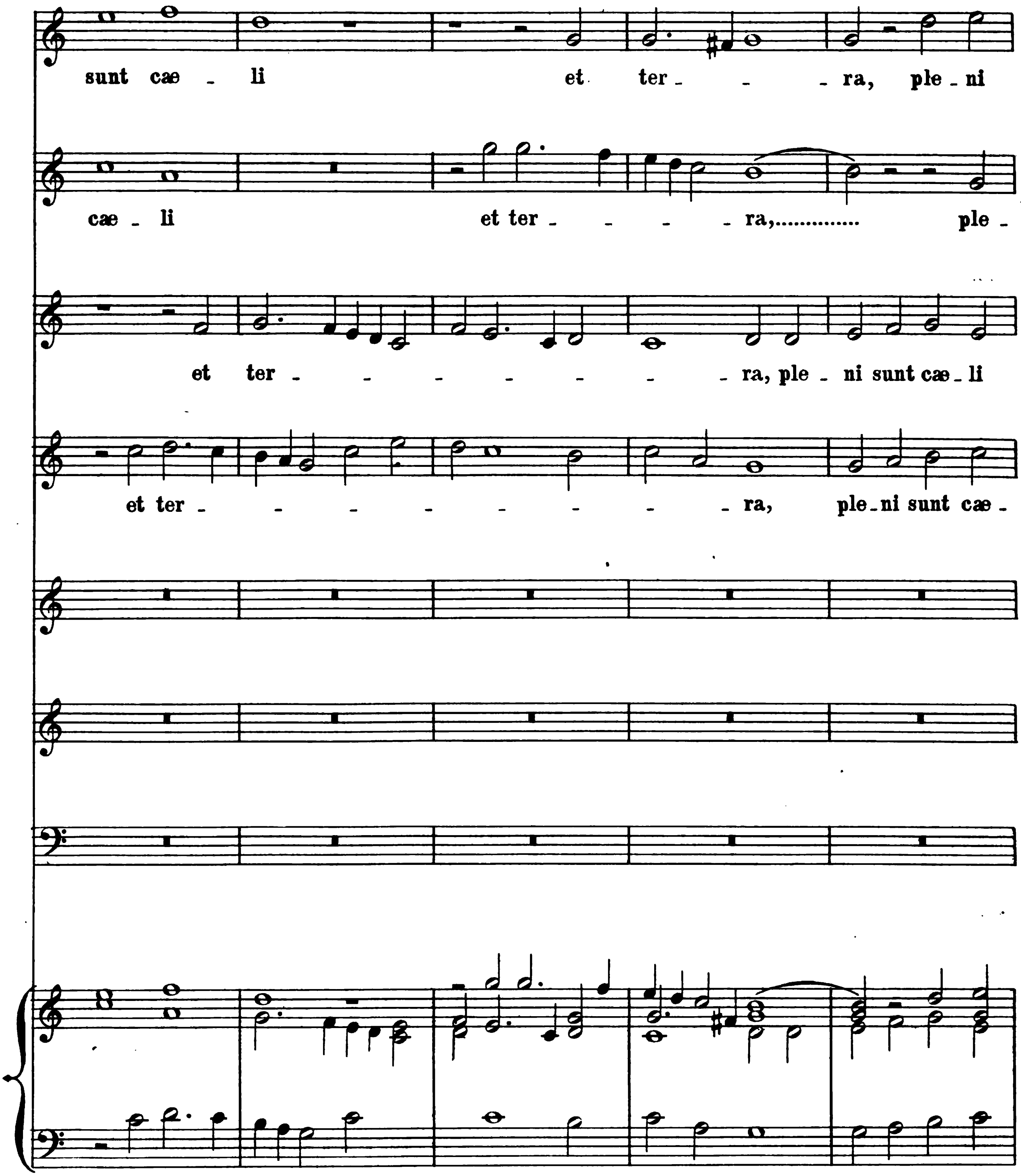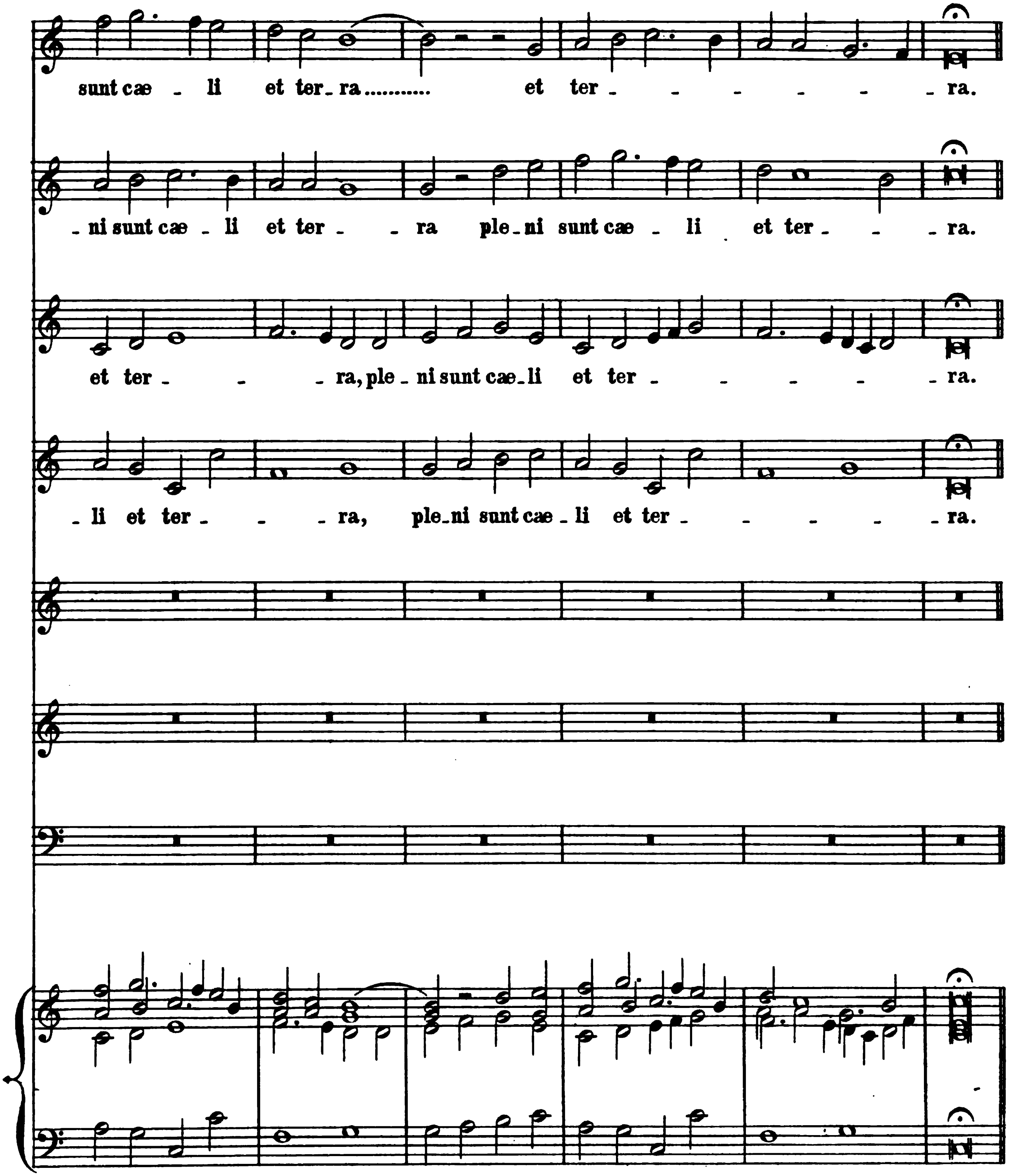



De_us Saba - - oth, Do -
us Saba - - - - oth, Do - minus
-oth, Do - - minus De - us
-oth, Do - mi - nus De - us Sa_ba-
Do - mi - nus De_us Sa - ba - - - - oth,
Do - - minus De - us Sa - ba_oth,
- mi_nus De - us Sa - ba - - - - oth, Do -
De - - us Sa - - ba_oth.............. Do - minus
Sa_- - ba_oth, Do - - mi_nus De - us
- - - oth, Do - minus De - - us Sa -
Do - mi_nus De - us Sa - - ba - - - - oth,
Do - - mi_nus De - us Sa - ba - oth,
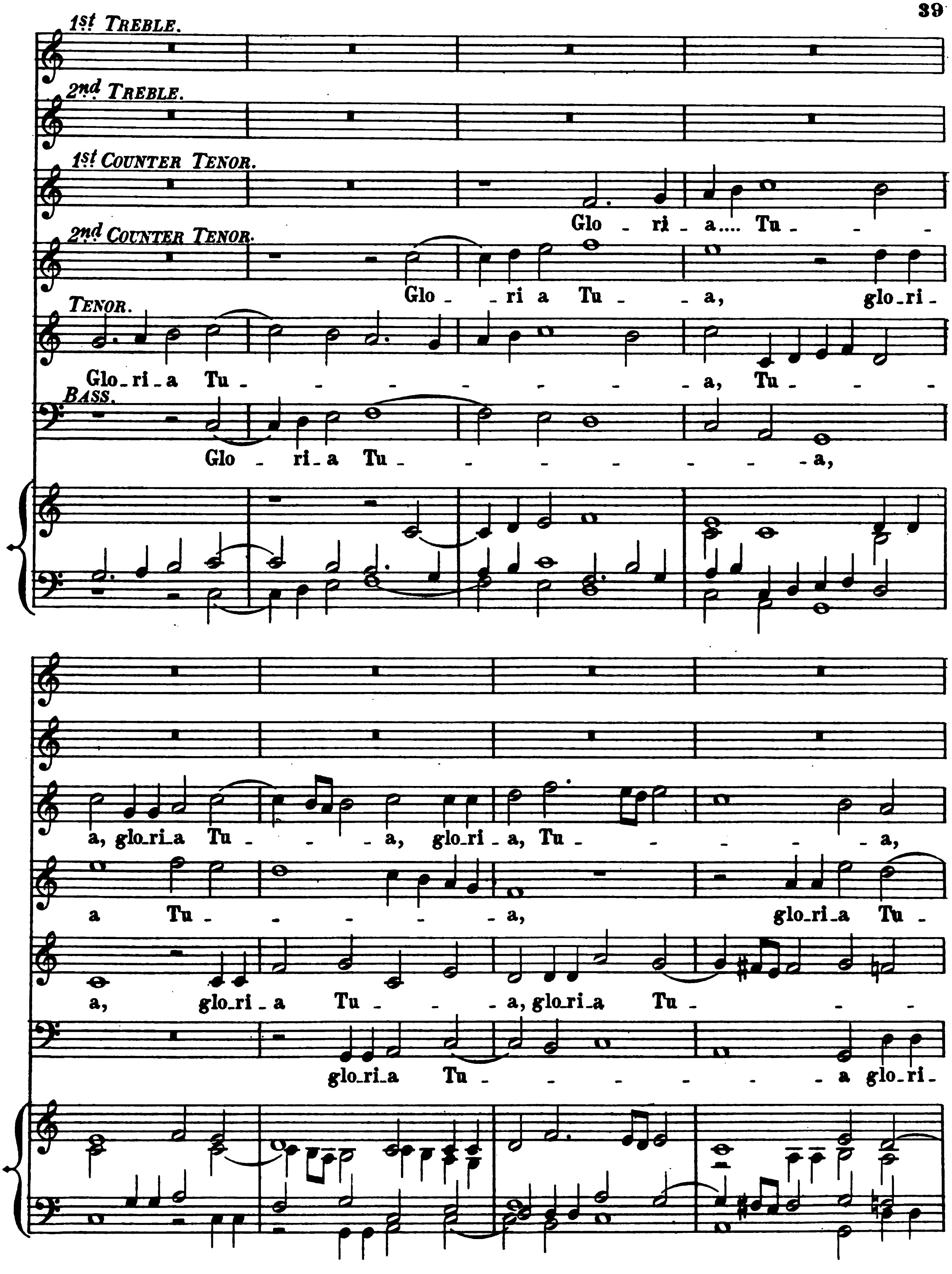

-mi-nus De- - -us Do-mi-nus De-us Sa-
De- - -us Sa- -ba-oth .... Do-mi-nus De-
Sa- -ba-oth, Do-mi-
-ba- - -oth, Do-mi-nus De- -us Sa- -ba-
Do-mi-nus De-us Sa- - -ba- - -oth
Do-mi-nus De- - -us Sa- -ba-
-ba- - - - - - - - - - - - - -oth.
- - -us. Sa-ba- - - - - - -oth.
-nus De-us Sa-ba- - - - - - - - -oth.
- - - - - -oth Sa-ba- - - - - - - - -oth.
Do-mi-nus De- -us Sa- - -ba- - - -oth.
- - - - - - - - - - - - - - -oth.
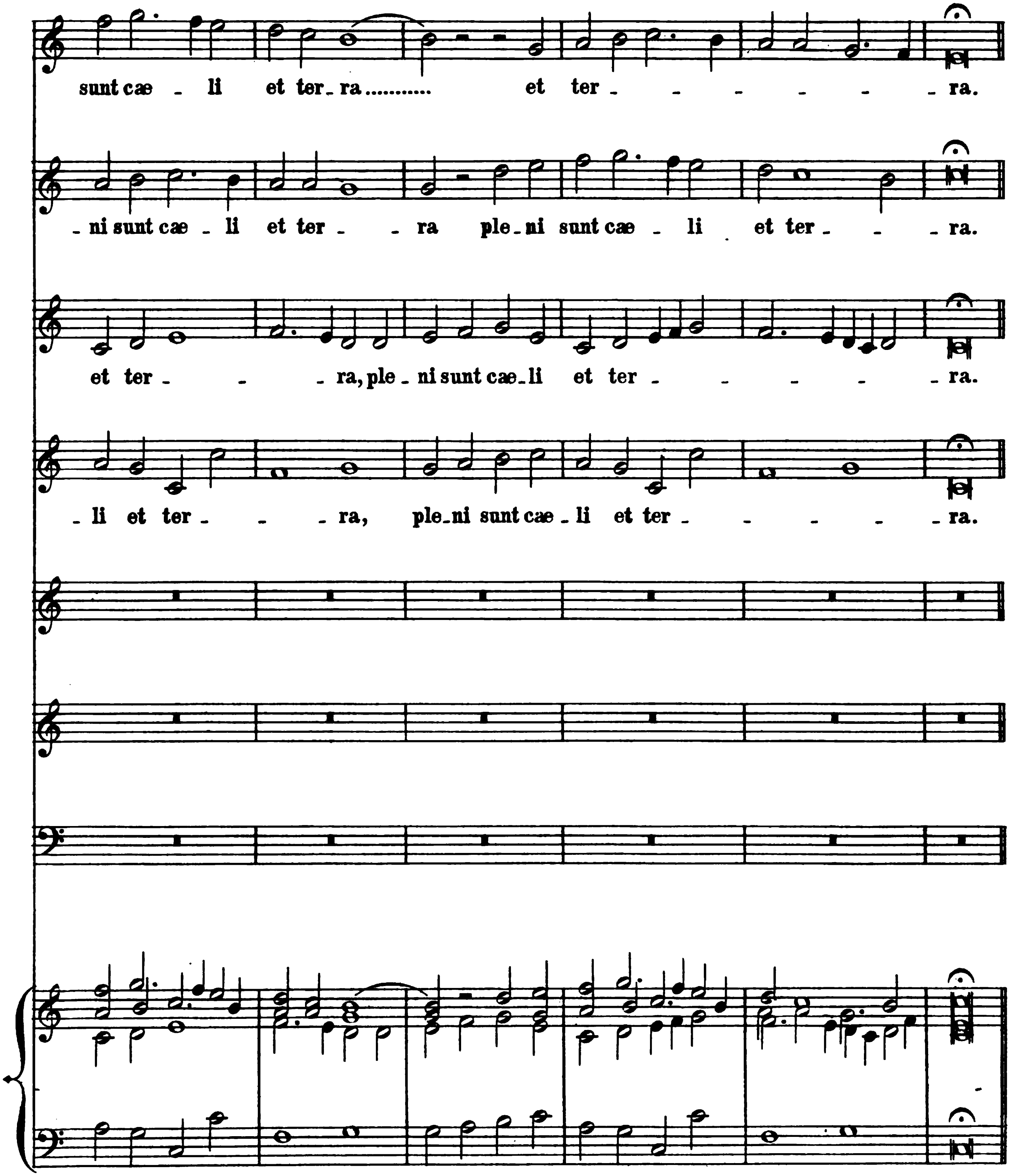

GIMEL.
Ple - ni sunt cæ - li
GIMEL.
Ple - ni sunt cæ - - li
Ple - ni sunt cæ - li et ter - - - - - -
Ple - ni sunt cæ - li et ter - - - - -
1st TREBLE.
1 & 2.
2nd TREBLE.
1st COUNTER. TENOR.
2nd COUNTER. TENOR.
TENOR.
BASS.
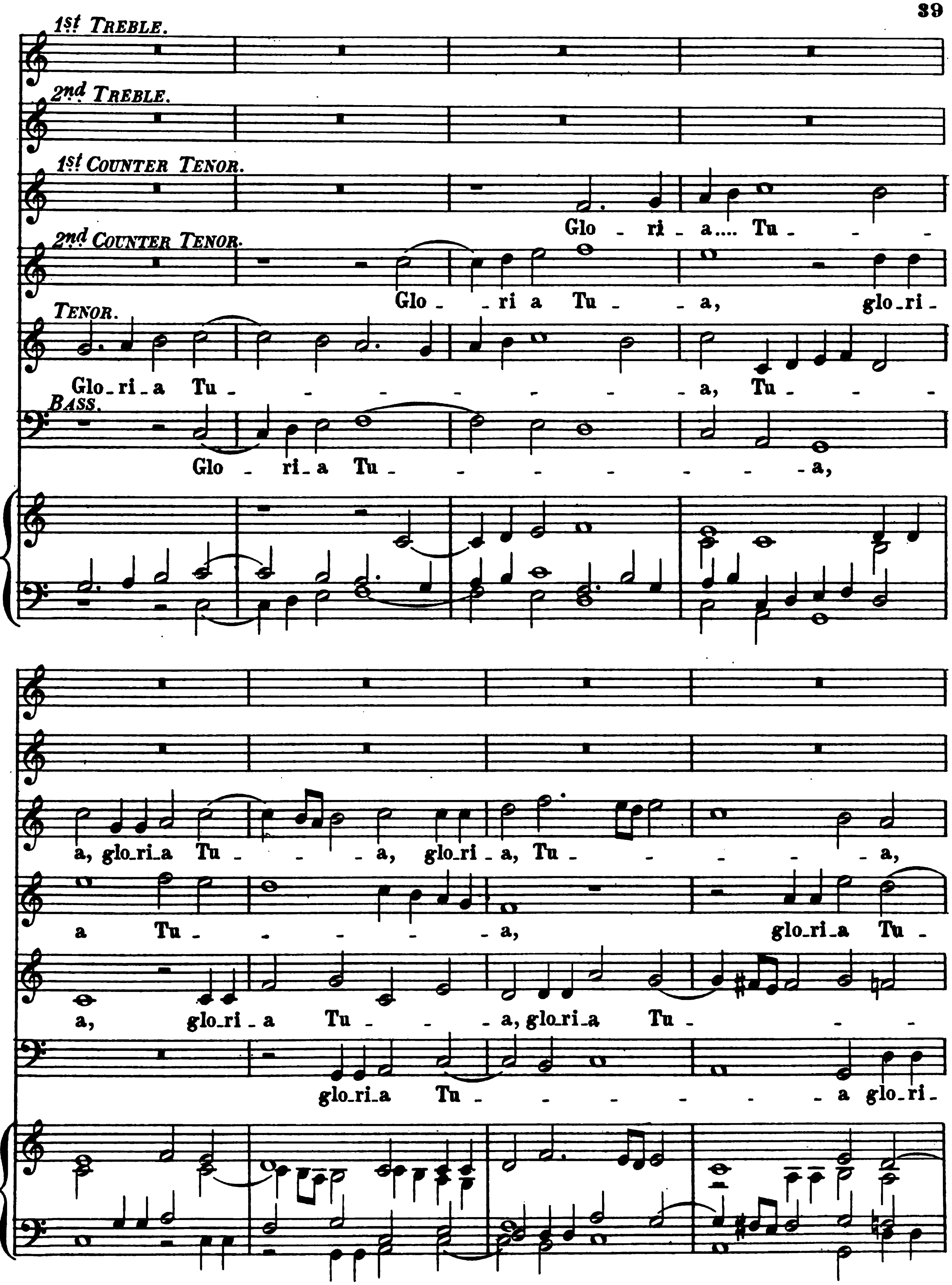

et ter - - - - - ra, Ple_ni
et ter - - - ra, Ple - ni sunt
- - - - ra, Ple - ni sunt cæ - li
- - - - ra, Ple_ni sunt cæ - li
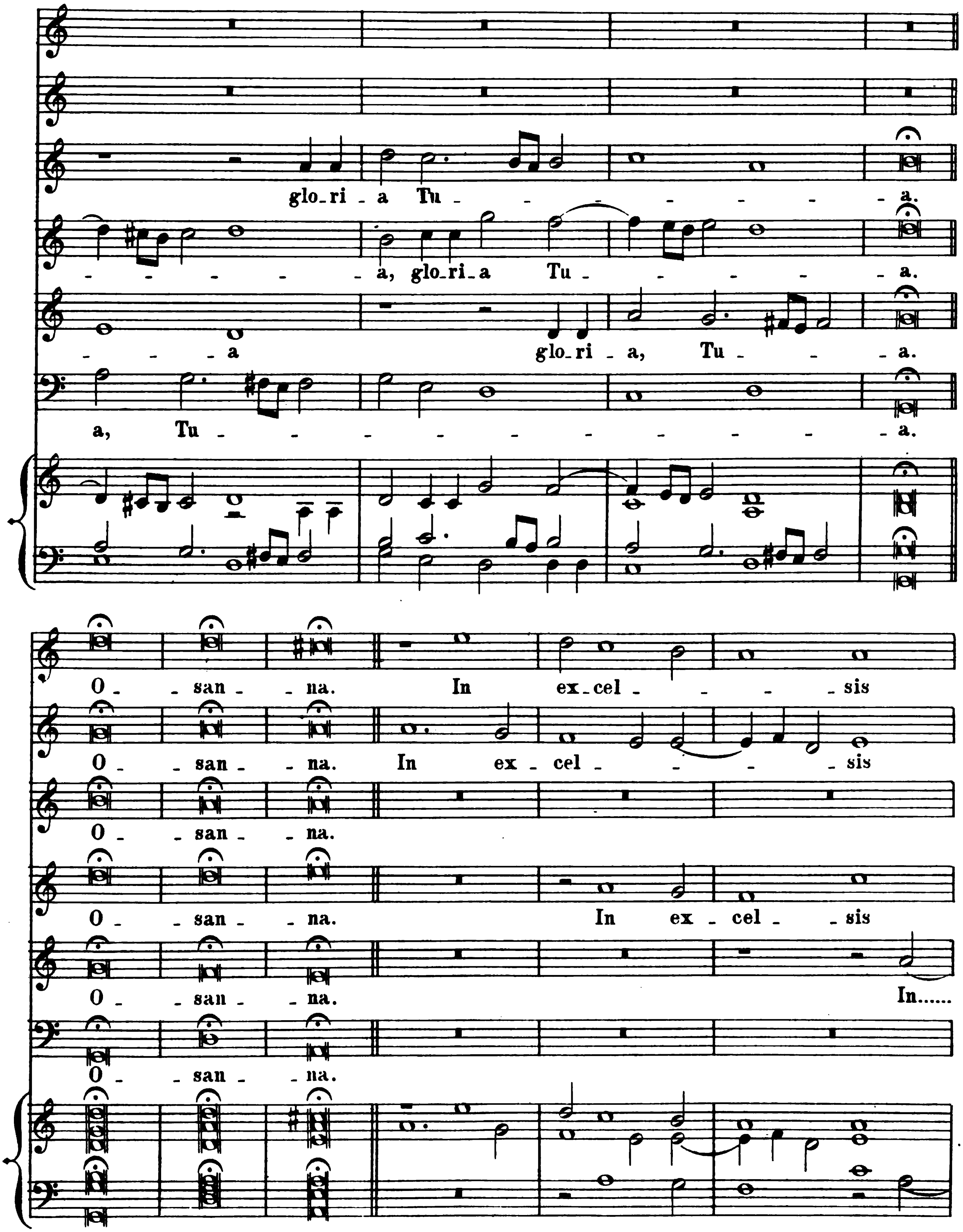

sunt cae - li et ter - - ra, ple - ni
cae - li et ter - - - - ra,.............. ple -
et ter - - - - - - - ra, ple - ni sunt cae - li
et ter - - - - - - - ra, ple - ni sunt cae -

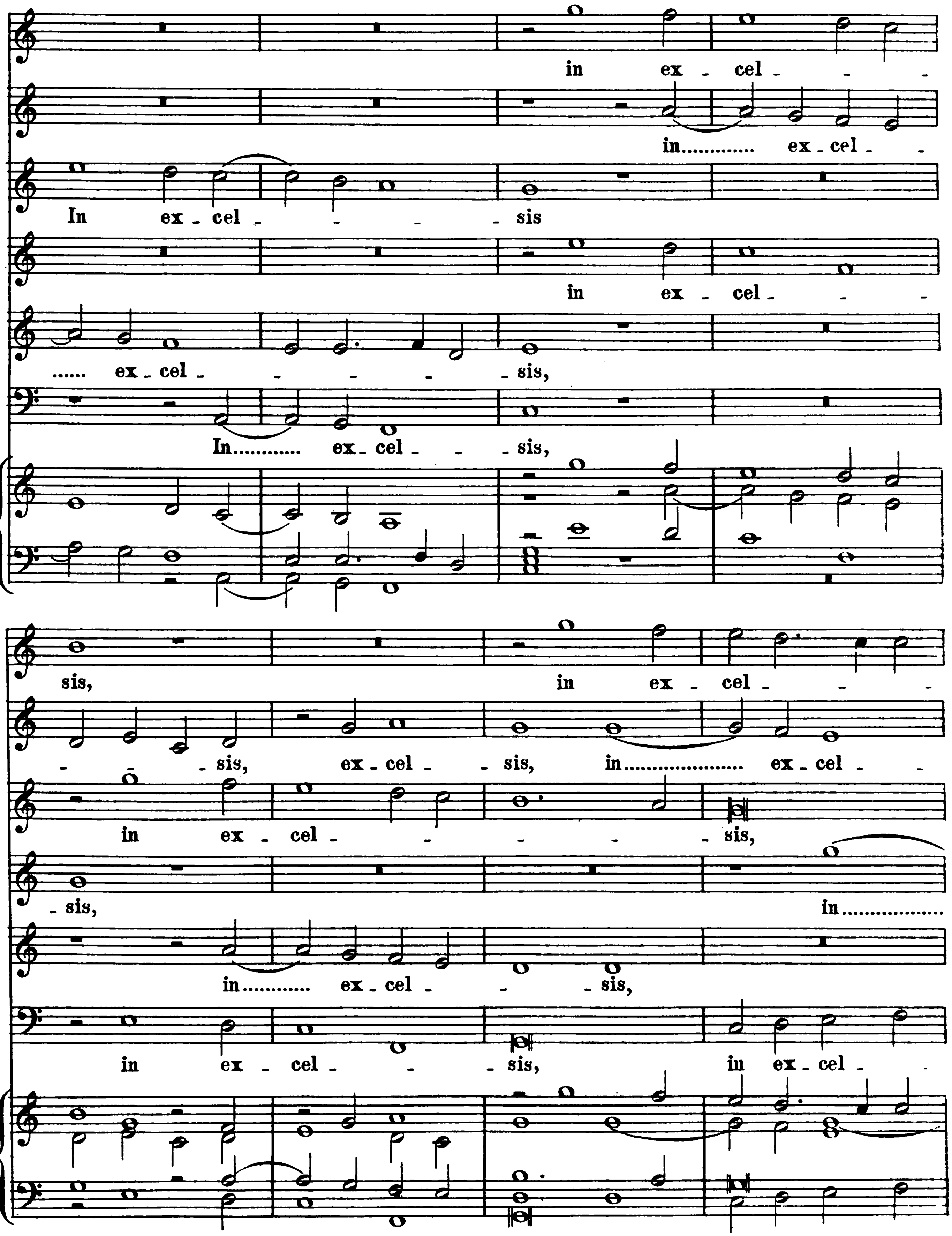

sunt cæ - li et ter - ra........... et ter - - - - - - - ra.
- ni sunt cæ - li et ter - - ra ple - ni sunt cæ - li et ter - - - ra.
et ter - - - ra, ple - ni sunt cæ - li et ter - - - - - - ra.
- li et ter - - - ra, ple - ni sunt cæ - li et ter - - - - - - ra.
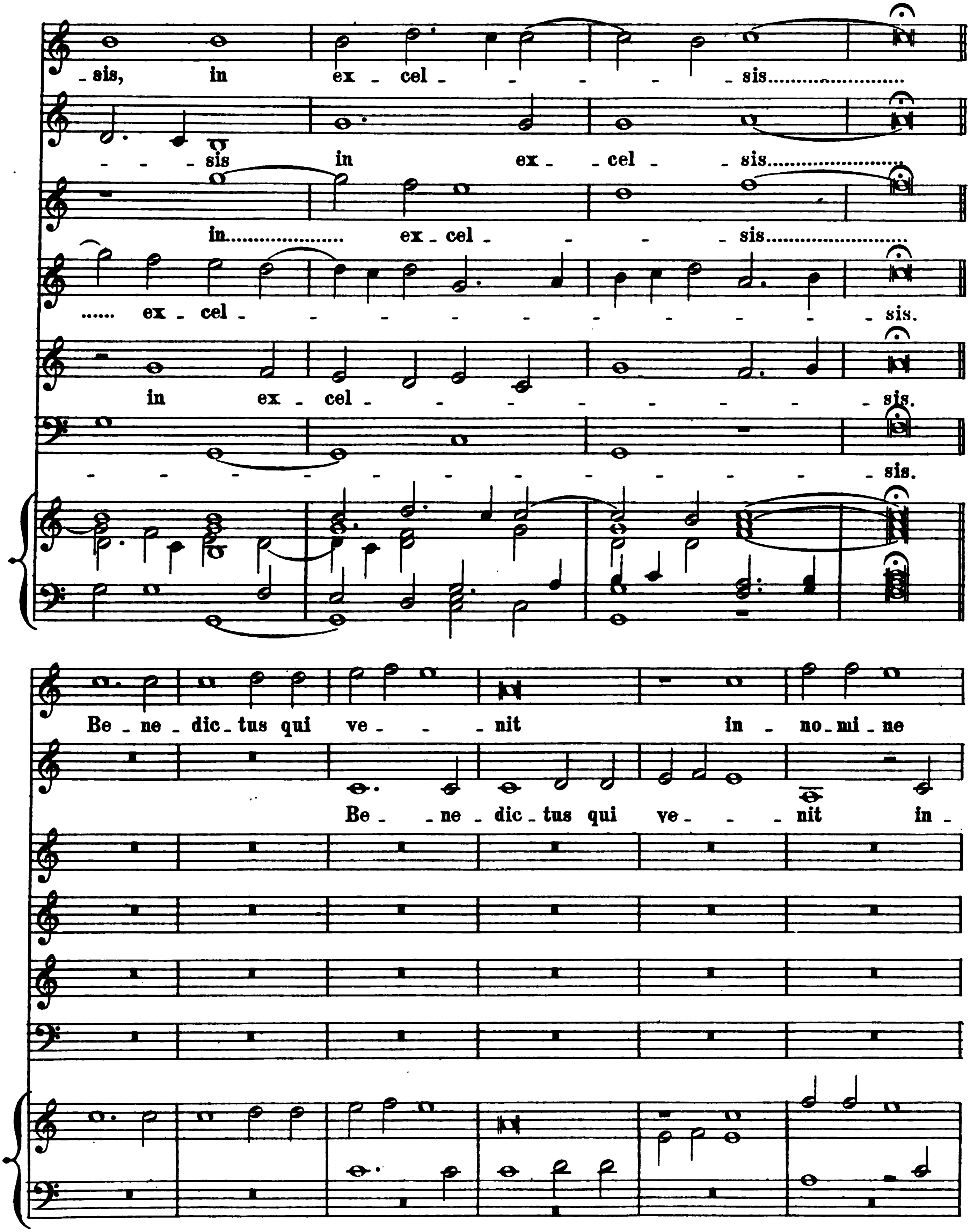

1st Treble.
2nd Treble.
1st Counter Tenor.
Glo - ri - a.... Tu - - -
2nd Counter Tenor.
Glo - - ri a Tu - - a, glo - ri -
Tenor.
Glo - ri - a Tu - - - - - - - a, Tu - - -
Bass.
Glo - ri - a Tu - - - - - - - - a,
a, glo - ri - a Tu - - - a, glo - ri - a, Tu - - - - - - a,
a Tu - - - - - a, glo - ri - a Tu -
a, glo - ri - a Tu - - - a, glo - ri - a Tu - -
glo - ri - a Tu - - - - - - - a glo - ri -
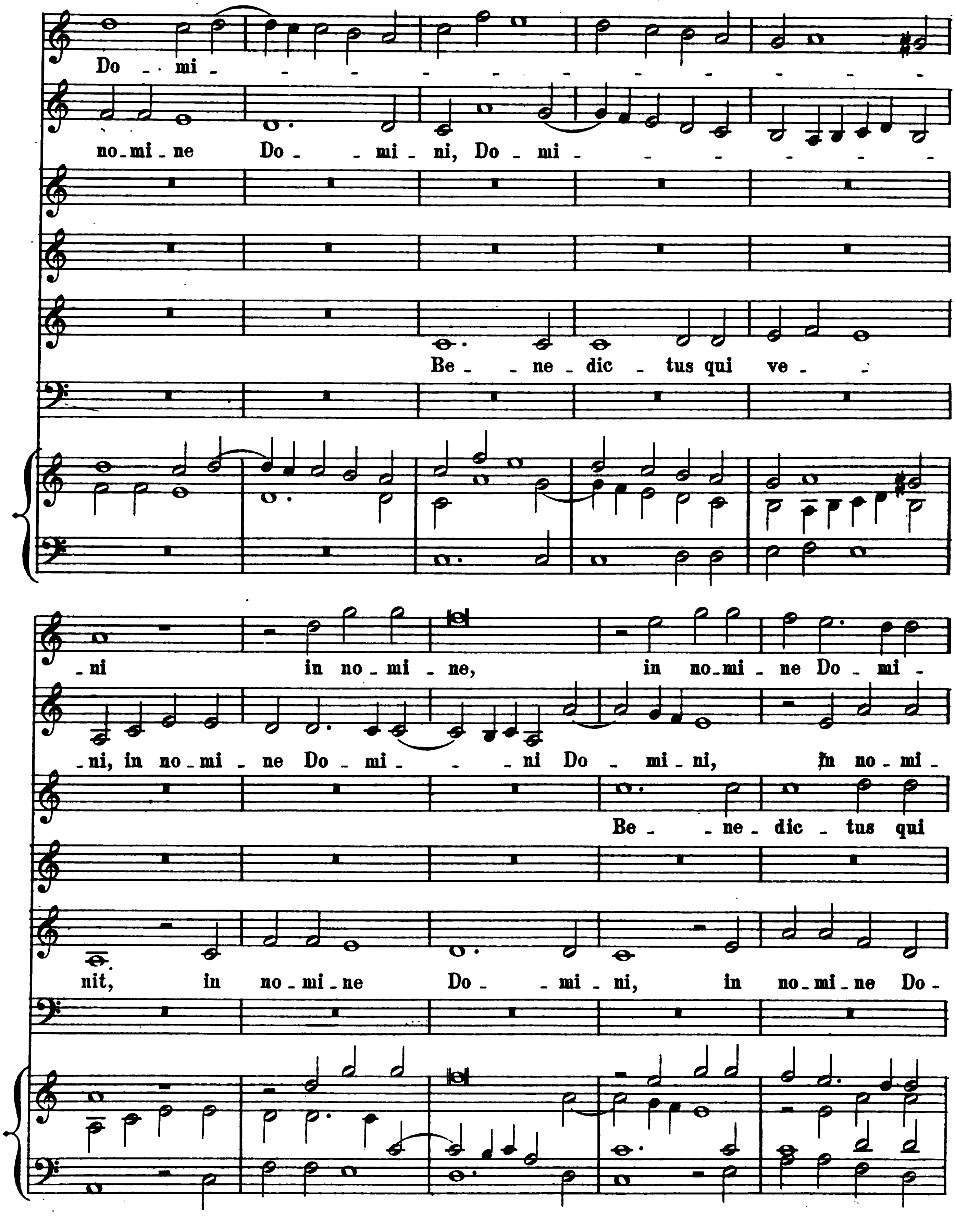

sunt cæ - li et ter - ra........... et ter - - - - - - ra.
- ni sunt cæ - li et ter - - ra ple - ni sunt cæ - li et ter - - - ra.
et ter - - - ra, ple - ni sunt cæ - li et ter - - - - - ra.
- li et ter - - - ra, ple - ni sunt cæ - li et ter - - - - - ra.
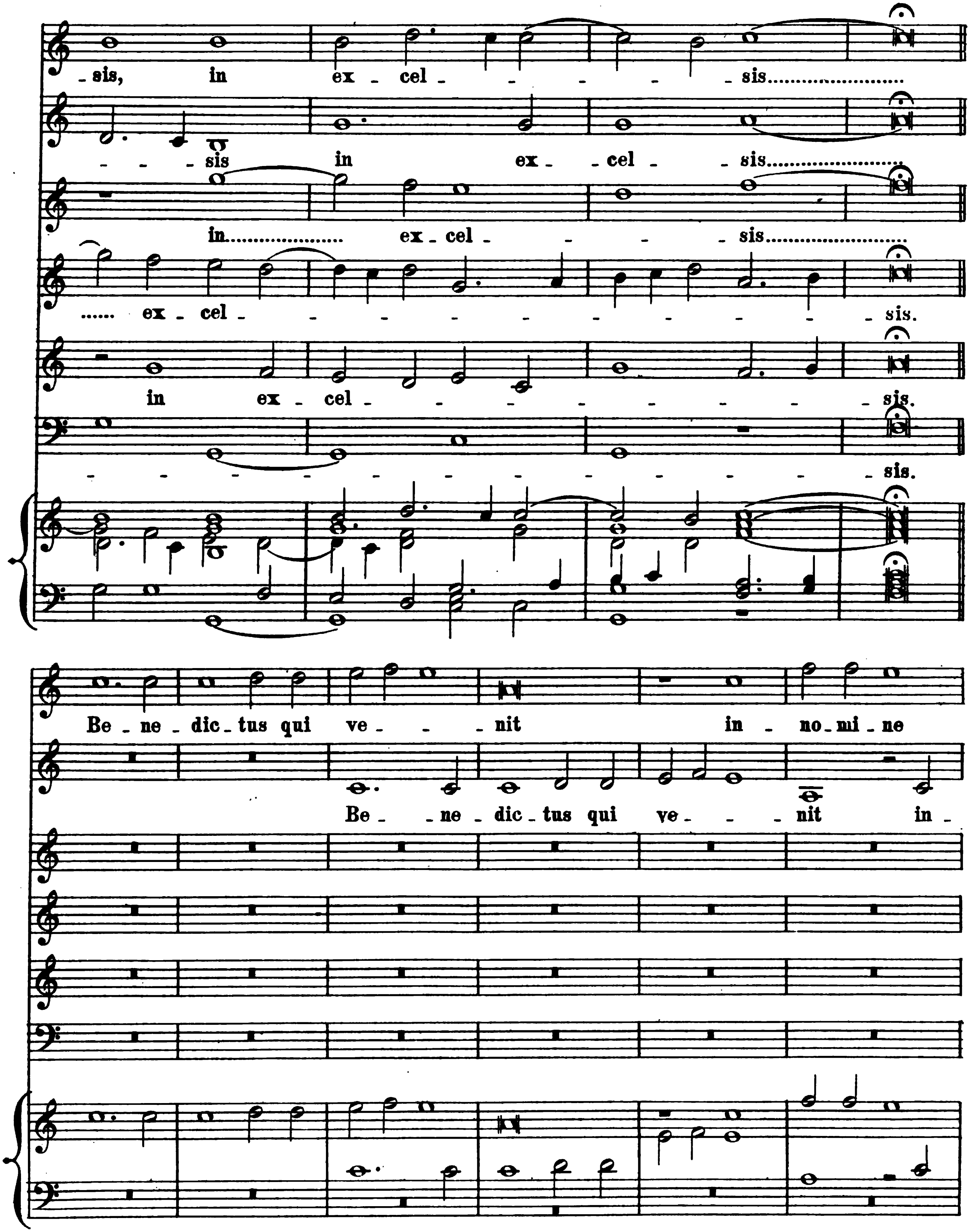

1st TREBLE.
2nd TREBLE.
1st COUNTER TENOR.
Glo - ri - a.... Tu - - -
2nd COUNTER TENOR.
Glo - - ri a Tu - - a, glo - ri -
TENOR.
Glo - ri - a Tu - - - - - - - a, Tu - - -
BASS.
Glo - ri - a Tu - - - - - - - a,
a, glo - ri - a Tu - - - a, glo - ri - a, Tu - - - - - - a,
a Tu - - - - - a, glo - ri - a Tu -
a, glo - ri - a Tu - - a, glo - ri - a Tu - -
glo - ri - a Tu - - - - - - a glo - ri -
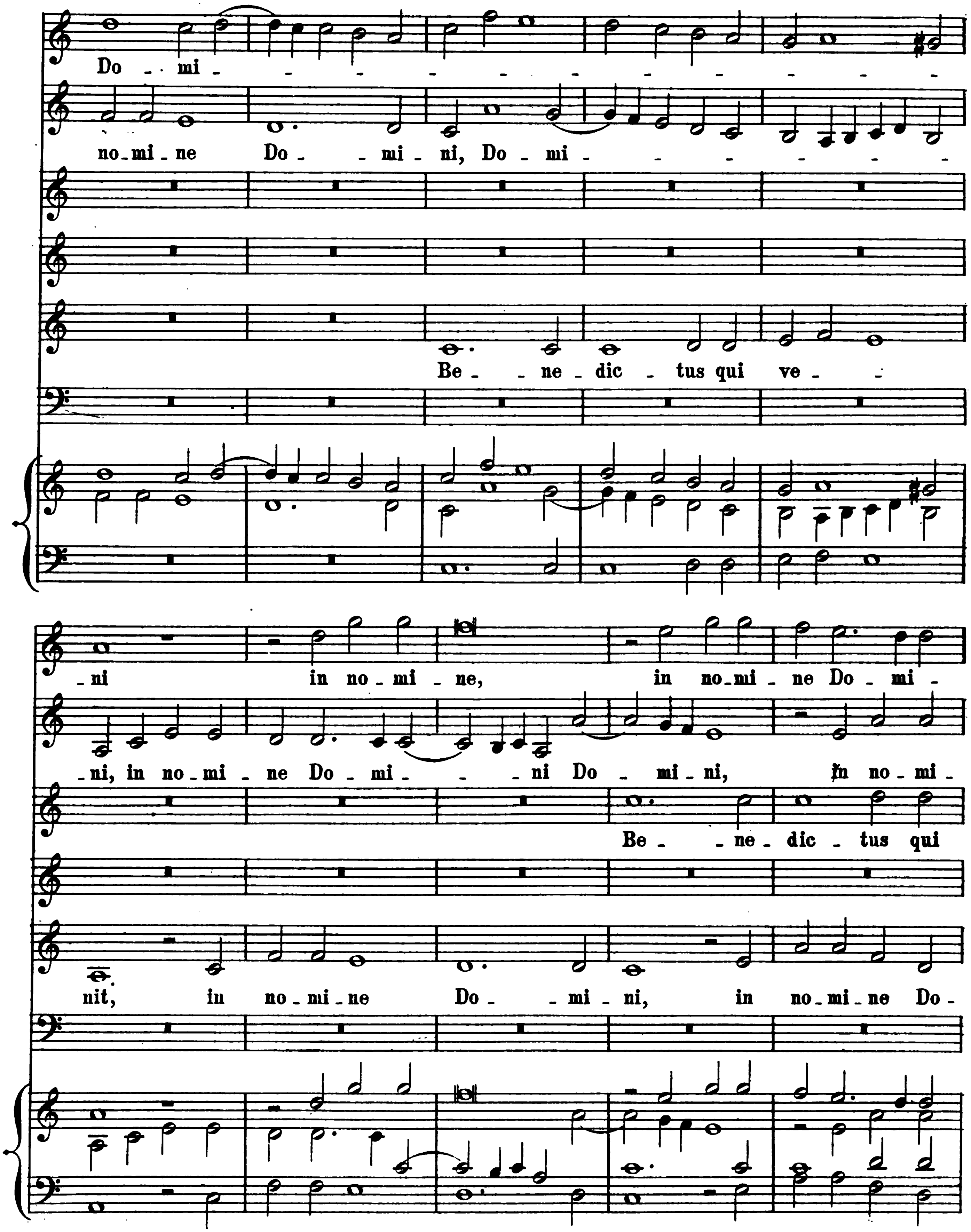

glo_ri _ a Tu _ - - - - - - - - a.
- - - - - a, glo_ri_a Tu_ - - - - - a.
- - - a glo_ri _ a, Tu_ - - a.
a, Tu _ - - - - - - - - - - - a.
O_ _san_ _na. In ex_cel_ - - _sis
O_ _san_ _na. In ex _cel_ - - _sis
O_ _san_ _na.
O_ _san_ _na. In ex _cel_ _sis
O_ _san_ _na. In......
O_ _san_ _na.
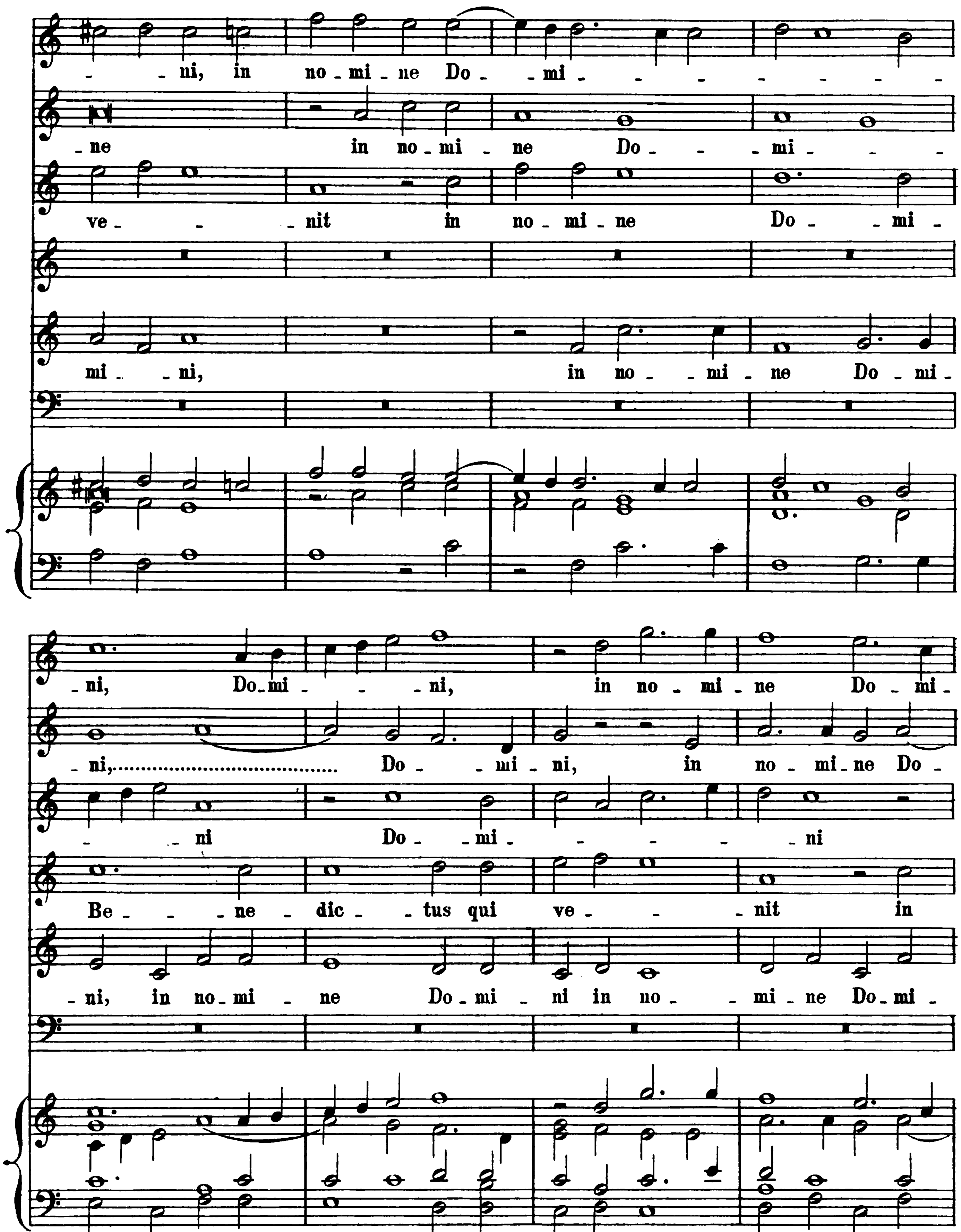

in ex - cel - - -
in............ ex - cel -
In ex - cel - - - - sis
in ex - cel - - -
...... ex - cel - - - - - sis,
In............ ex - cel - - - sis,
sis, in ex - cel - - -
- - - sis, ex - cel - - sis, in..................... ex - cel -
in ex - cel - - - - - sis,
- sis, in.................
in............ ex - cel - - - sis,
in ex - cel - - - sis, in ex - cel -
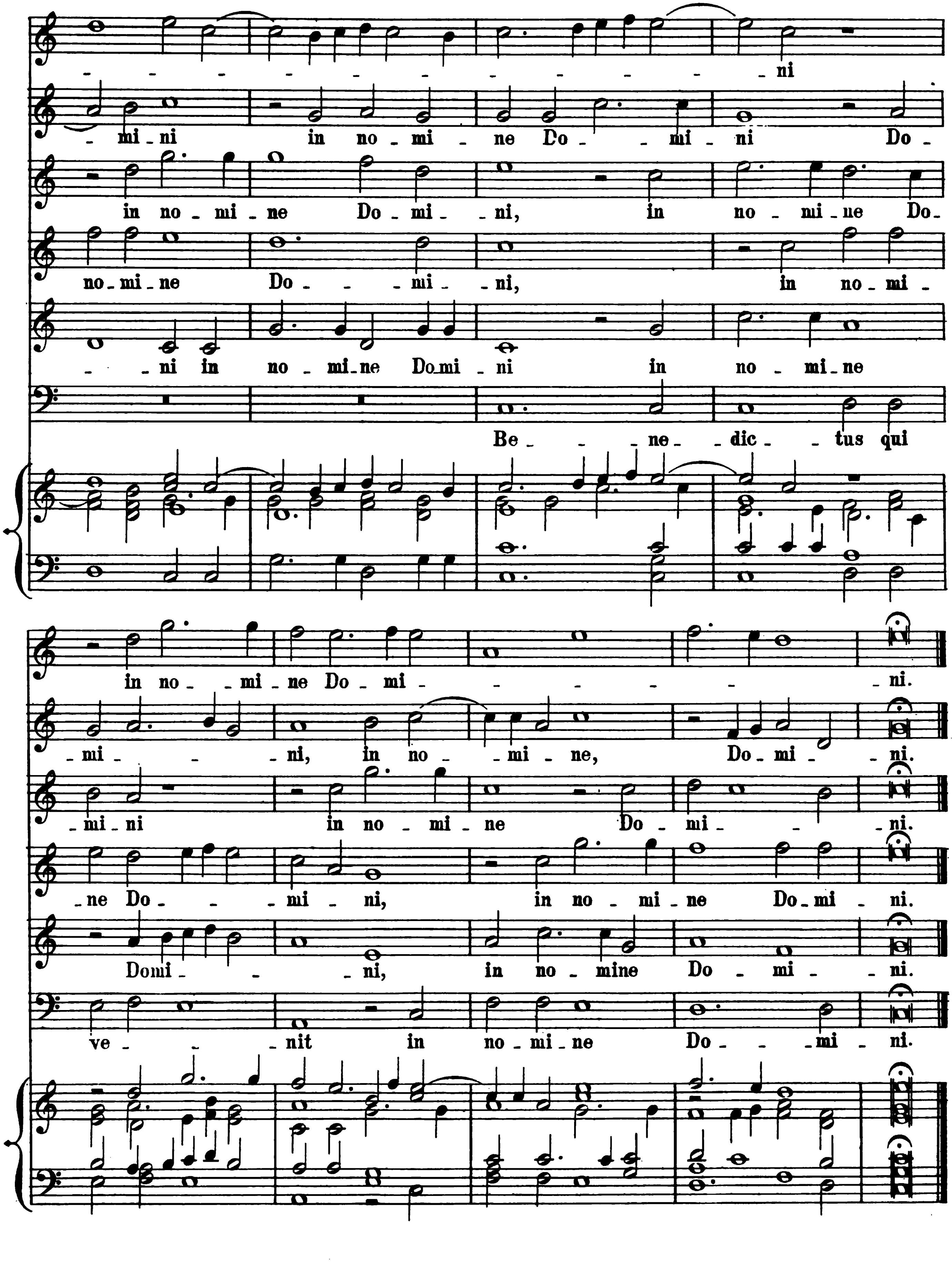

-sis, in ex - cel - - - - - sis........................
- - - sis in ex - cel - sis...............................
in................... ex - cel - - - sis..........................
...... ex - cel - - - - - - - - - - - - sis.
in ex - cel - - - - - - - - - - sis.
- - - - - - - - - - - - - - - sis.
Be - ne - dic - tus qui ve - - nit in - no - mi - ne
Be - ne - dic - tus qui ve - - nit in -
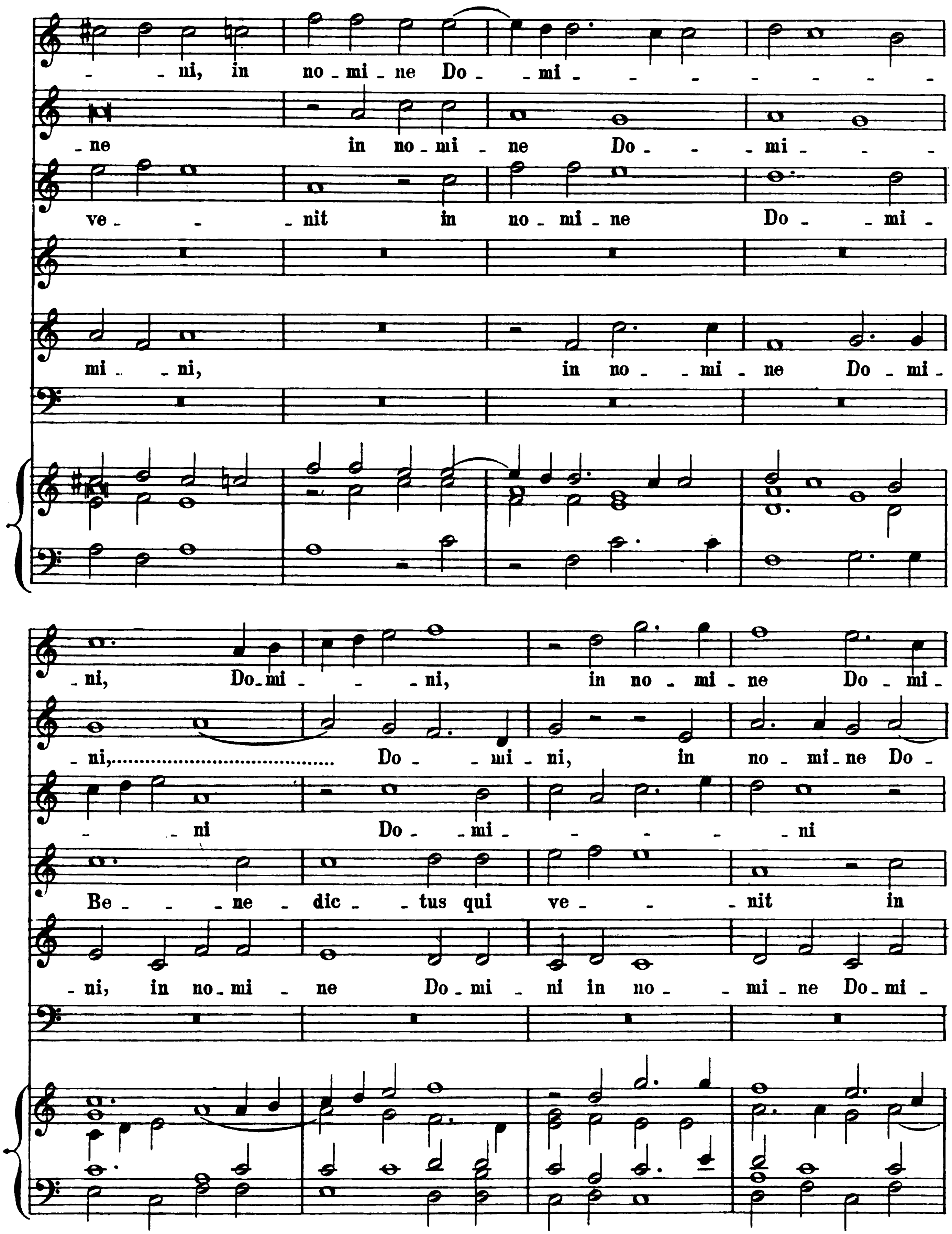

Do - mi - - - - - - - - - - - - -
no - mi - ne Do - - mi - ni, Do - mi - - - - - - -
Be - - ne - dic - tus qui ve - -
- ni in no - mi - ne, in no - mi - ne Do - mi -
- ni, in no - mi - ne Do - mi - - ni Do - mi - ni, in no - mi -
Be - - ne - dic - tus qui
nit, in no - mi - ne Do - - mi - ni, in no - mi - ne Do -
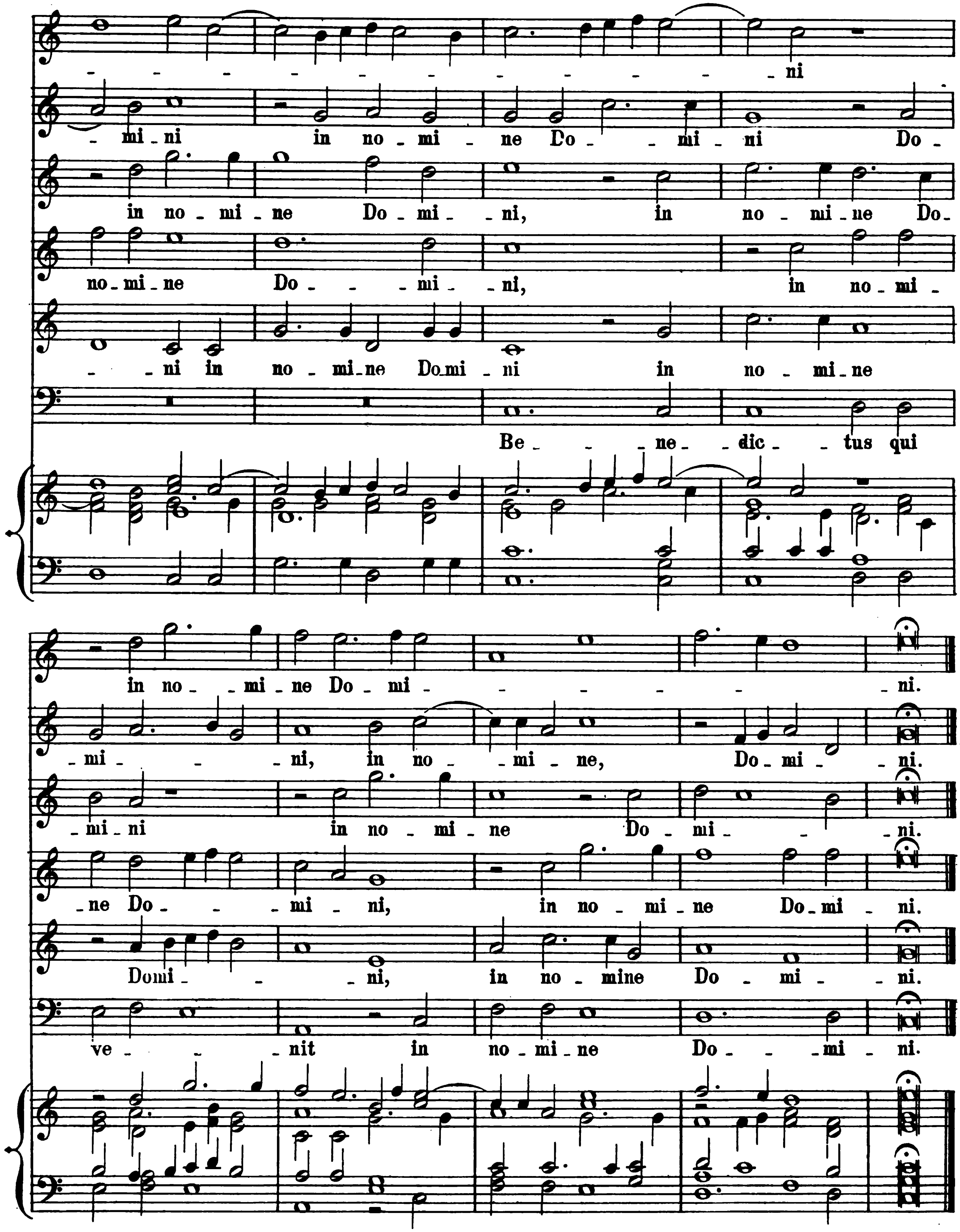

-sis, in ex-cel- - - - - -sis
- - - -sis in ex-cel- -sis
in ex-cel- - - -sis
ex-cel- - - - - - - - - - - - - -sis.
in ex-cel- - - - - - - - - - - -sis.
- - - - - - - - - - - - - - - - - -sis.
Be-ne-dic-tus qui ve- - -nit in-no-mi-ne
Be- -ne-dic-tus qui ve- - -nit in-
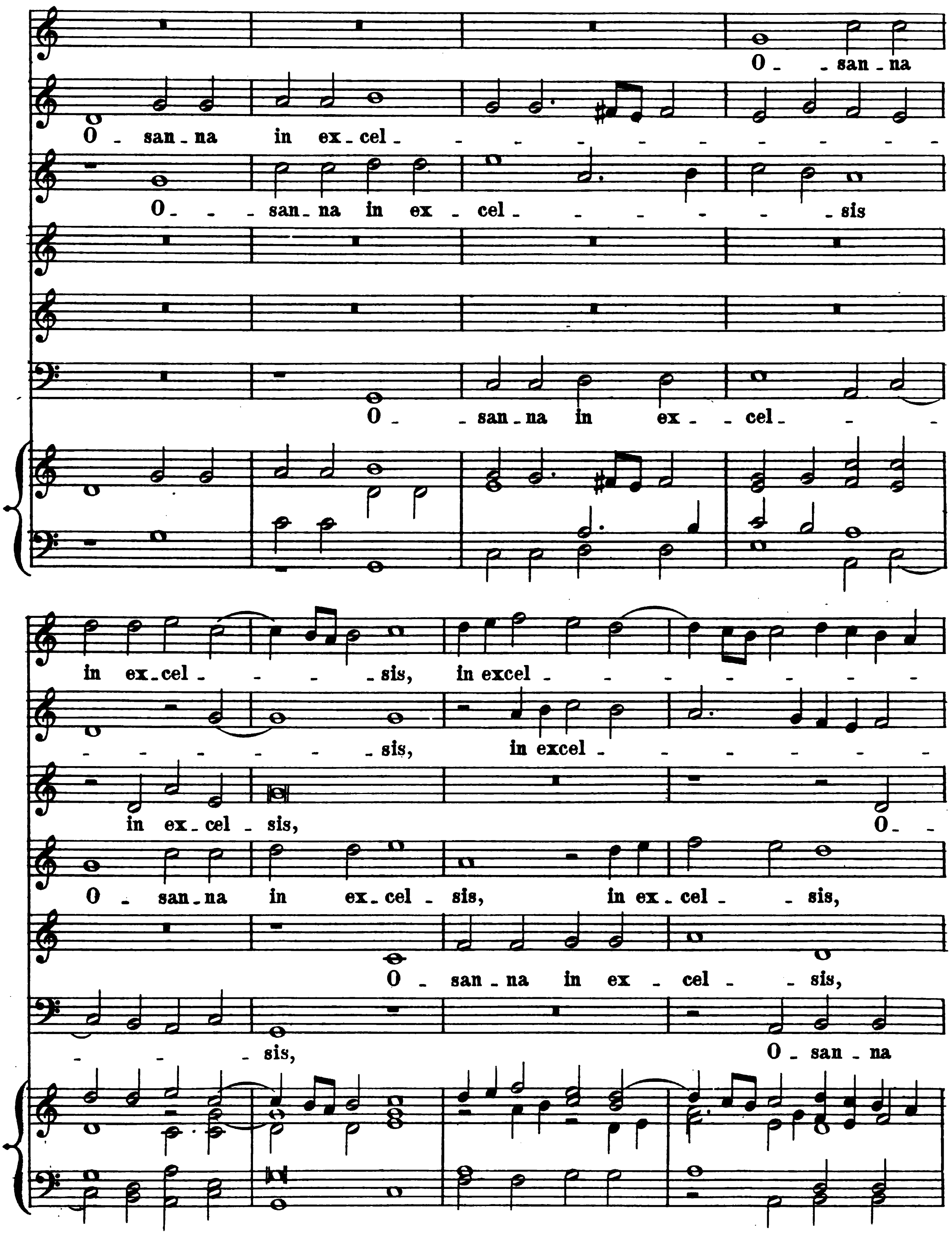

Do - mi -
no - mi - ne Do - mi - ni, Do - mi -
Be - ne - dic - tus qui ve -
- ni in no - mi - ne, in no - mi - ne Do - mi -
- ni, in no - mi - ne Do - mi - ni Do - mi - ni, in no - mi -
Be - ne - dic - tus qui
nit, in no - mi - ne Do - mi - ni, in no - mi - ne Do -
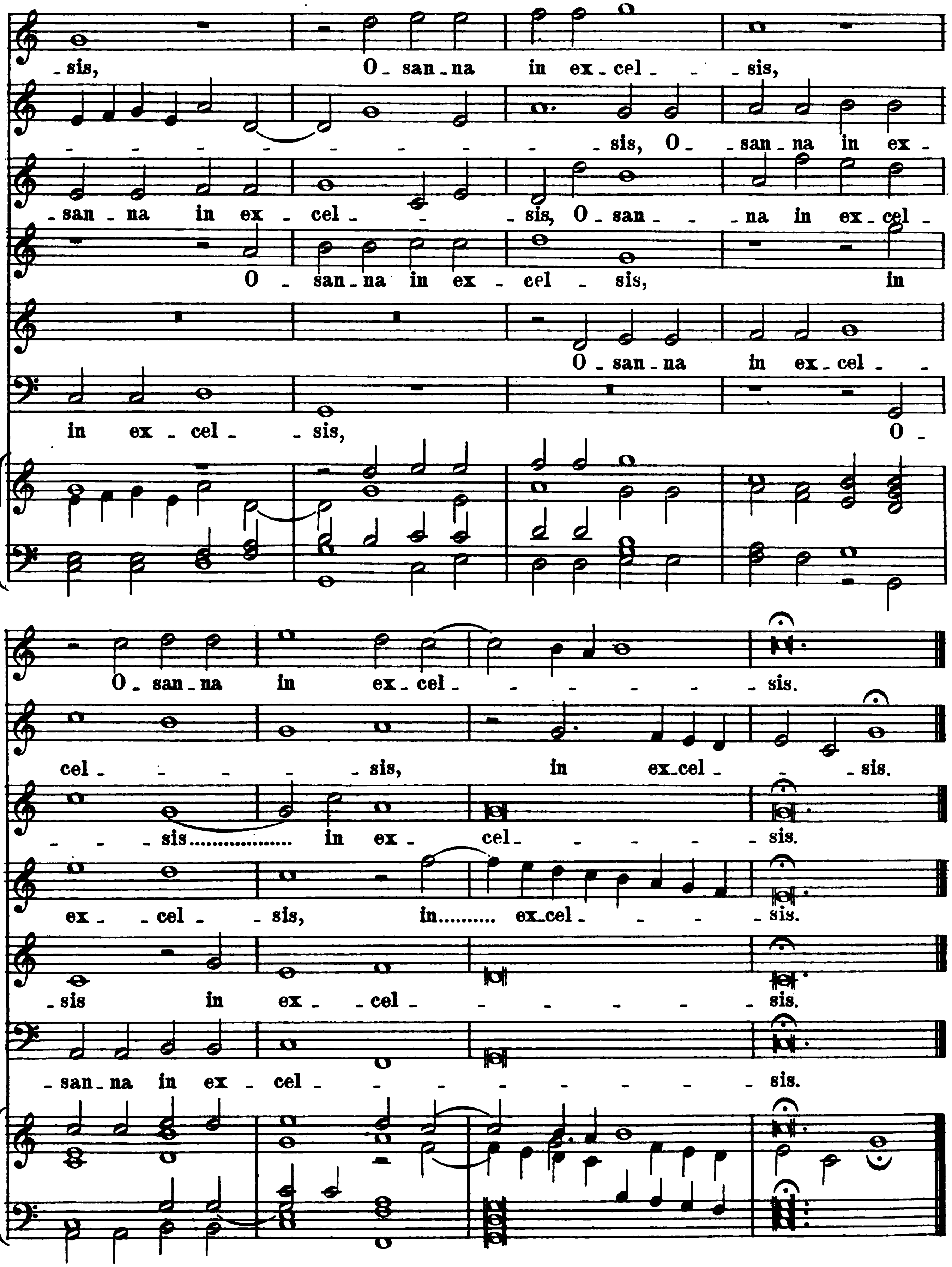

- ni, in no - mi - ne Do - mi - - - - - - - -
- ne in no - mi - ne Do - - mi - - -
ve - - nit in no - mi - ne Do - mi -
mi - ni, in no - mi - ne Do - mi -
- ni, Do - mi - - ni, in no - mi - ne Do - mi -
- ni, Do - mi - ni, in no - mi - ne Do -
- - ni Do - mi - - - - ni
Be - - ne - dic - tus qui ve - - nit in
- ni, in no - mi - ne Do - mi - ni in no - - mi - ne Do - mi -


- - - - - - - - - - - - - ni
- mi - ni in no - mi - ne Do - - mi - ni Do -
in no - mi - ne Do - mi - - ni, in no - mi - ne Do -
no - mi - ne Do - - - mi - - ni, in no - mi -
- - ni in no - mi - ne Do - mi - ni in no - mi - ne
Be - - ne - dic - - tus qui
in no - - mi - ne Do - mi - - - - - - - ni.
- mi - - - ni, in no - - mi - ne, Do - mi - ni.
- mi - ni in no - mi - ne Do - mi - - - ni.
- ne Do - - mi - ni, in no - mi - ne Do - mi - ni.
Domi - - - ni, in no - mine Do - mi - - ni.
ve - - nit in no - mi - ne Do - - - mi - ni.
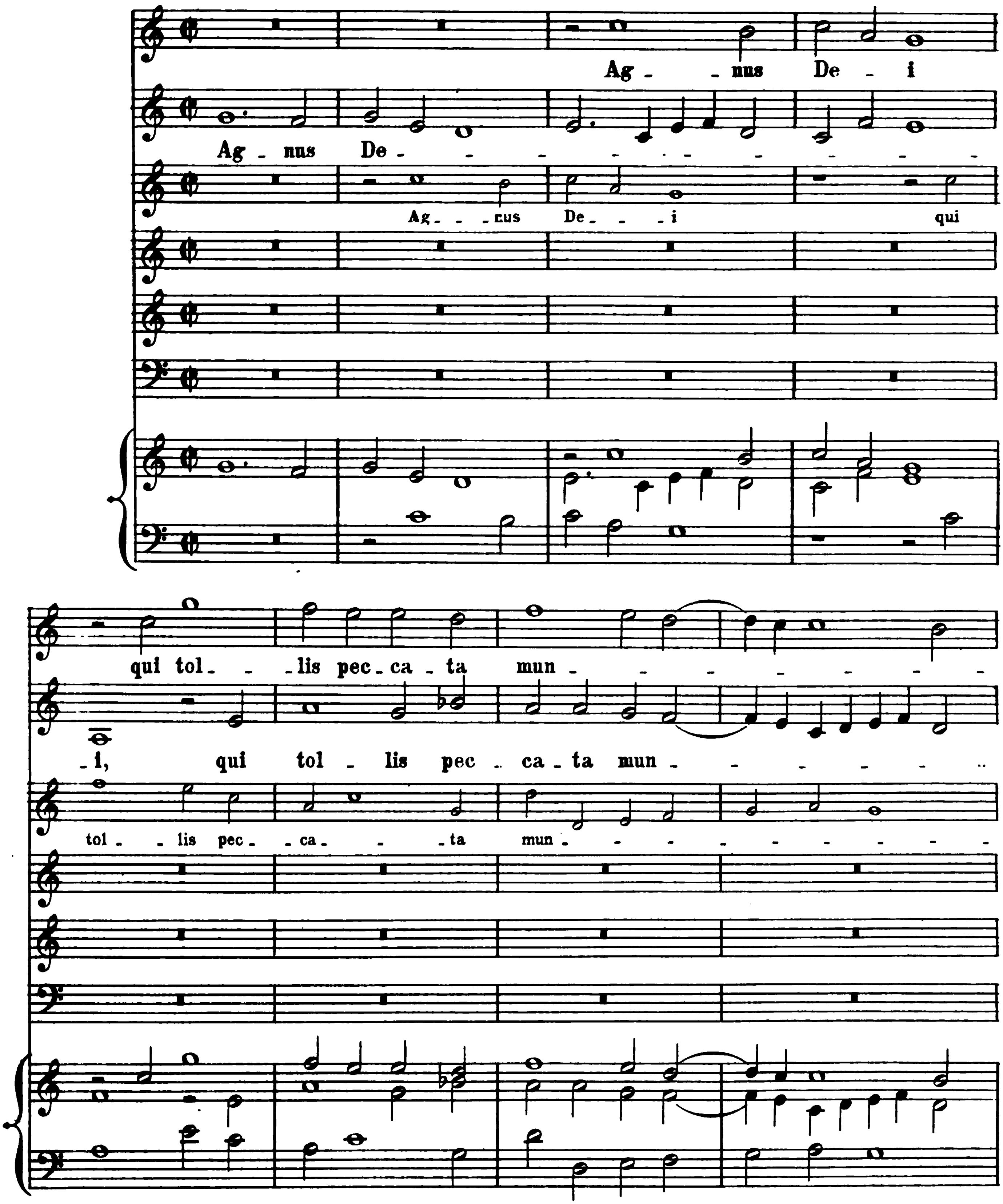

- - ni, in no - mi - ne Do - mi - - - - - - -
- ne in no - mi - ne Do - - mi - - -
ve - - nit in no - mi - ne Do - mi -
mi - ni, in no - - mi - ne Do - mi -
- ni, Do - mi - - - ni, in no - mi - ne Do - mi -
- ni,.................................... Do - - mi - ni, in no - mi - ne Do -
- - ni Do - - mi - - - - - ni
Be - - - ne - dic - - tus qui ve - - - nit in
- ni, in no - mi - ne Do - mi - ni in no - - mi - ne Do - mi -
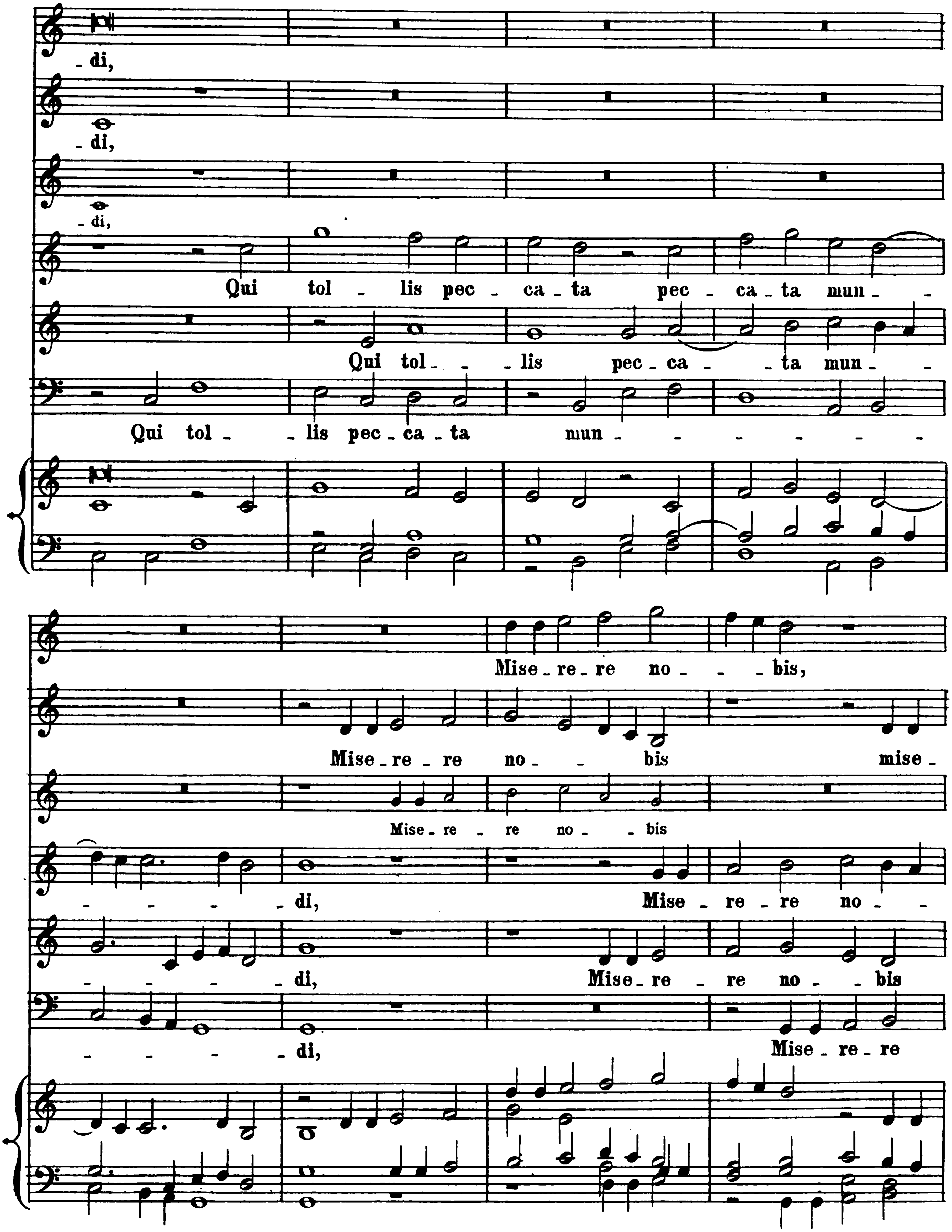

ni
mi - ni in no - mi - ne Do - mi - ni Do -
in no - mi - ne Do - mi - ni, in no - mi - ne Do -
no - mi - ne Do - mi - ni, in no - mi -
ni in no - mi - ne Do mi - ni in no - mi - ne
Be - ne - dic - tus qui
in no - mi - ne Do - mi - ni.
mi - ni, in no - mi - ne, Do - mi - ni.
mi - ni in no - mi - ne Do - mi - ni.
ne Do - mi - ni, in no - mi - ne Do - mi - ni.
Domi - ni, in no - mine Do - mi - ni.
ve - nit in no - mi - ne Do - mi - ni.

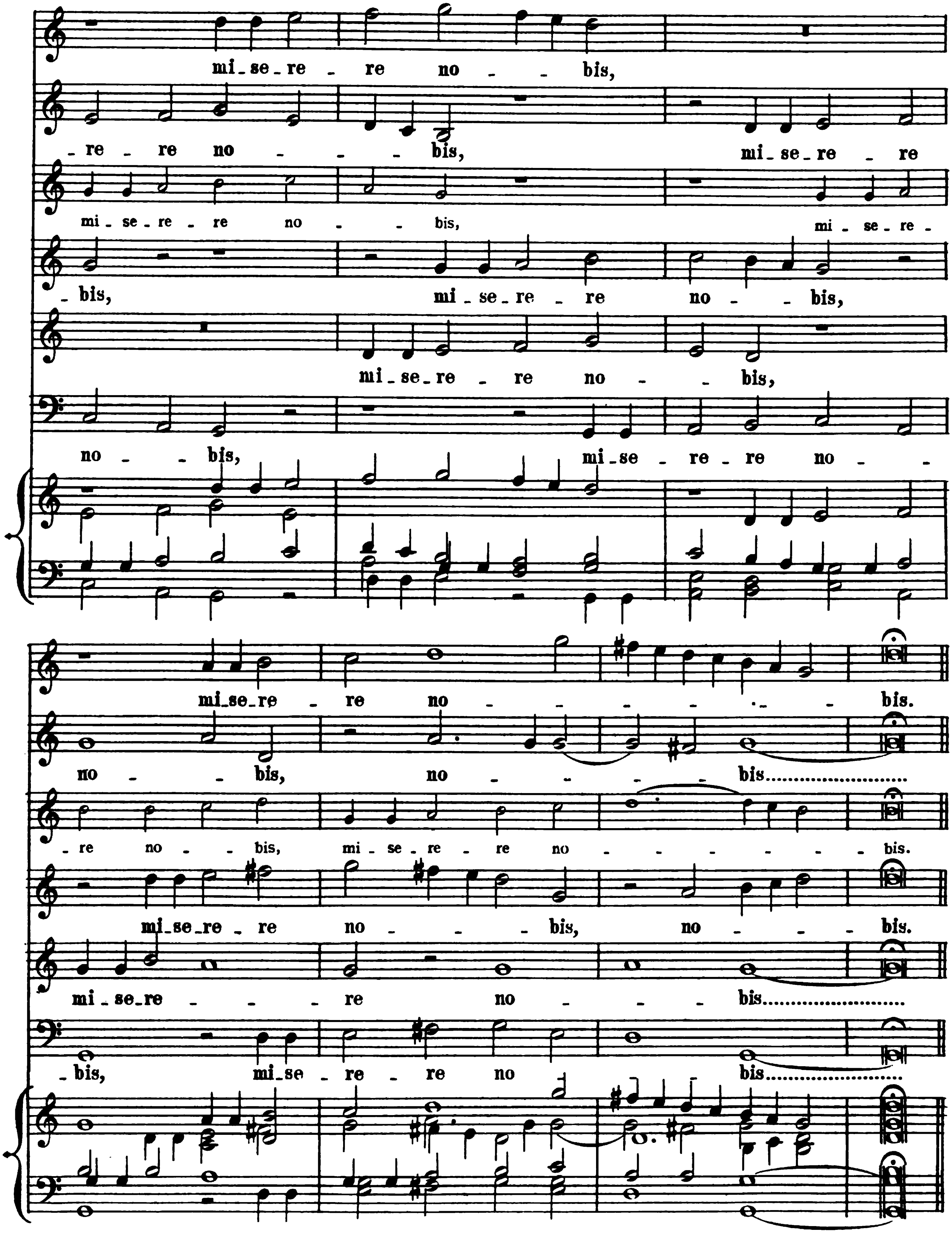

O - - san - na
O - san - na in ex - cel - - - - - - - - - - - - -
O - - - san - na in ex - cel - - - - - - sis
O - - san - na in ex - - cel - - -
in ex - cel - - - - sis, in excel - - - - - - - -
- - - - - - sis, in excel - - - - - - -
in ex - cel - sis, O -
O - san - na in ex - cel - sis, in ex - cel - - sis,
O - san - na in ex - cel - - sis,
- - - sis, O - san - na
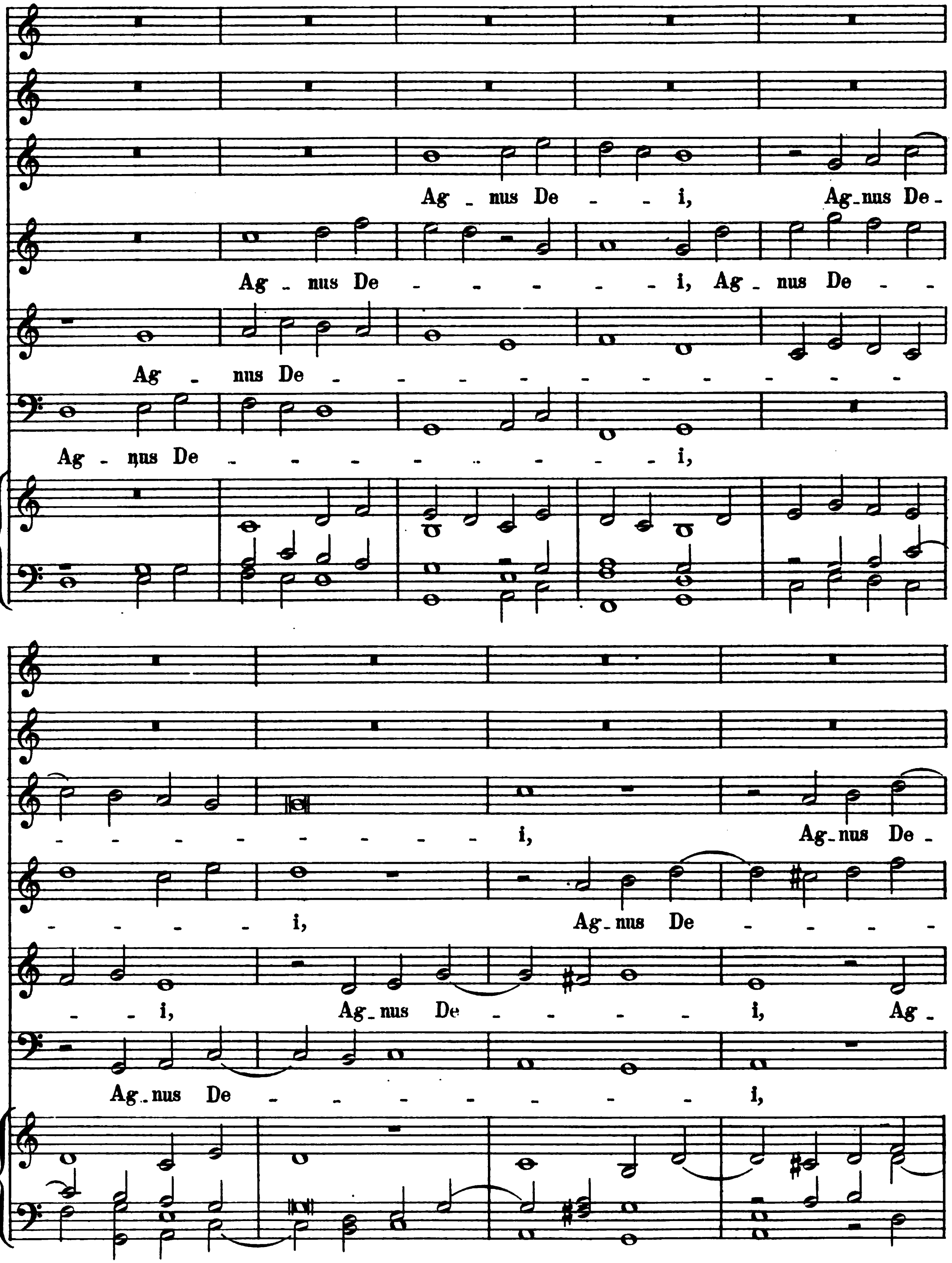

-sis, O - san - na in ex - cel - - - sis,
- - - - - - - - - - sis, O - - san - na in ex -
- san - na in ex - cel - - - sis, O - san - - - na in ex - cel -
O - san - na in ex - cel - sis, in
O - san - na in ex - cel - -
in ex - cel - - sis, O -
O - san - na in ex - cel - - - - - - - - sis.
cel - - - - - sis, in ex - cel - - sis.
- - sis.................. in ex - cel - - - - - - sis.
ex - - cel - - sis, in.......... ex - cel - - - - - sis.
- sis in ex - - cel - - - - - - - - - - sis.
- san - na in ex - cel - - - - - - - - - sis.
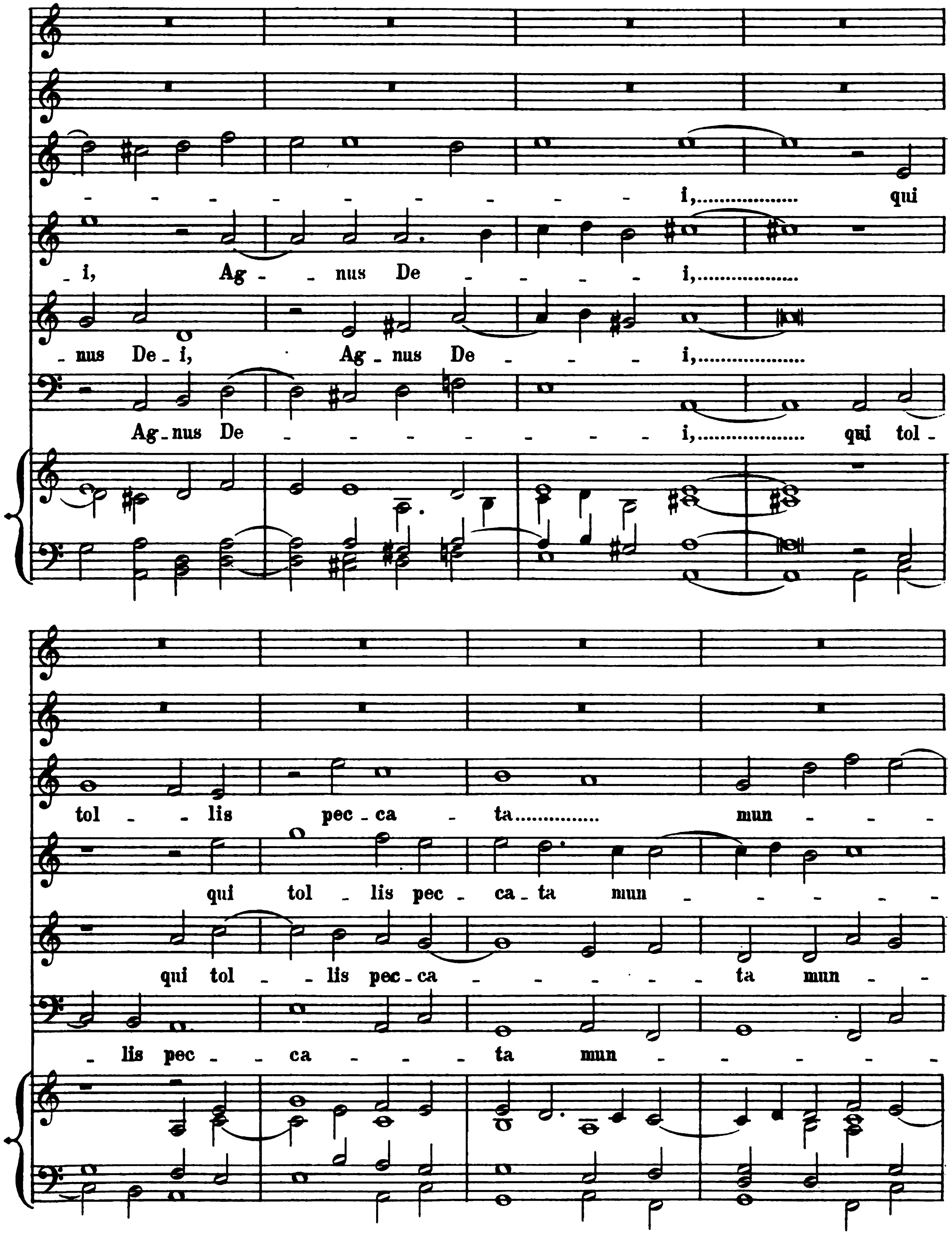
Agnus Dei.
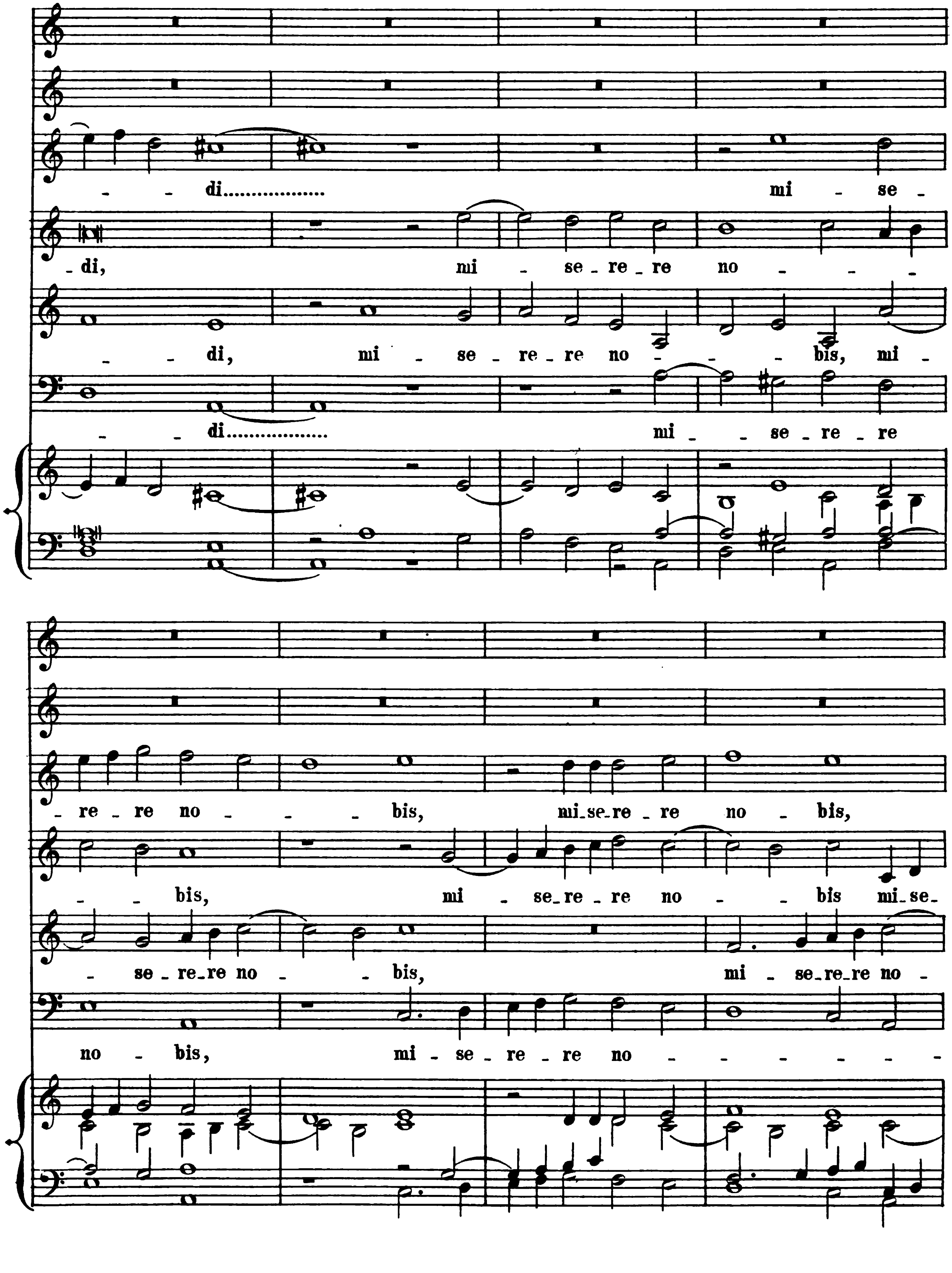

Ag - nus De - i
Ag - nus De -
Ag - nus De - i qui
qui tol - lis pec - ca - ta mun -
- i, qui tol - lis pec - ca - ta mun -
tol - lis pec - ca - ta mun -
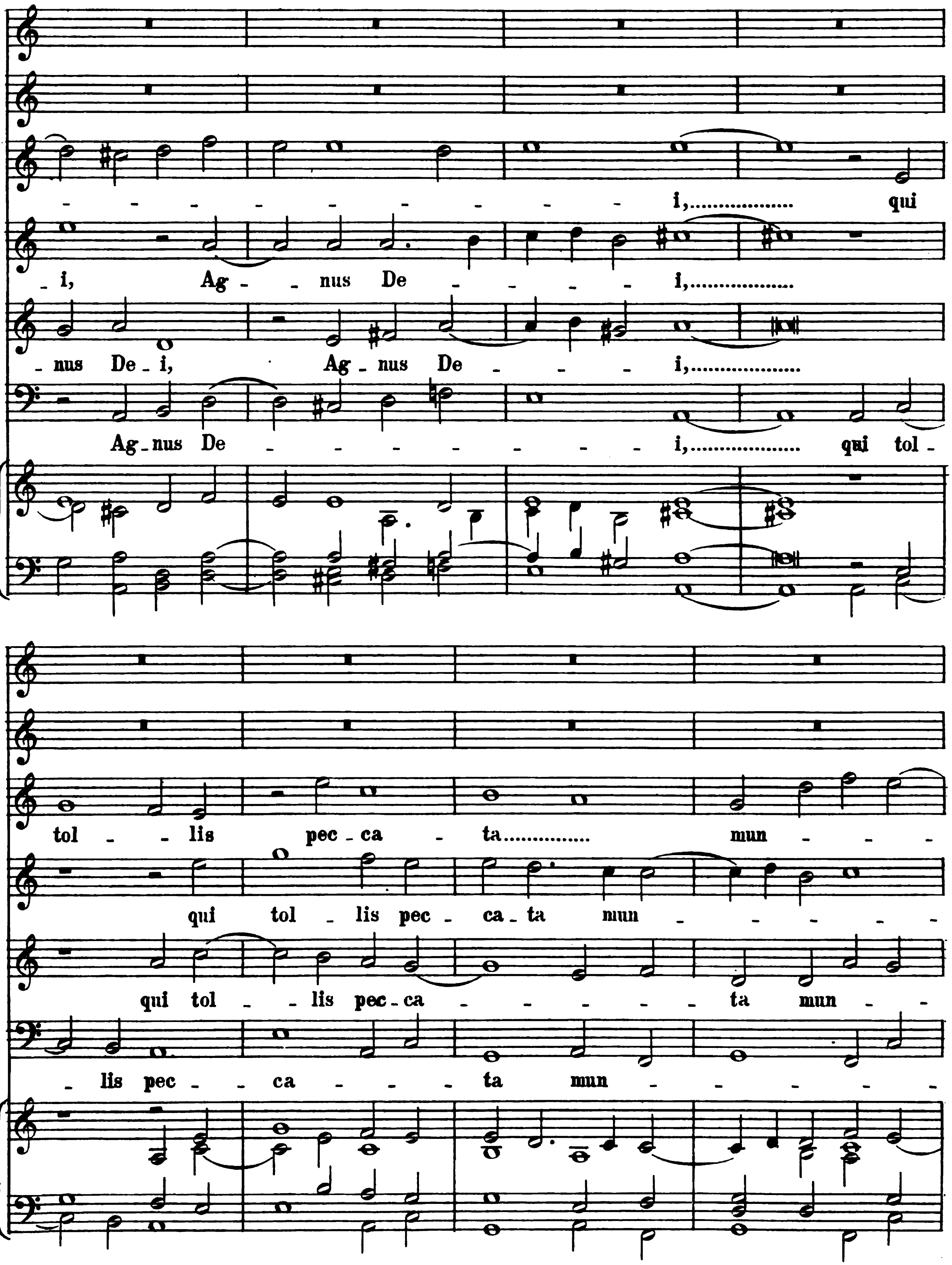

-di,
-di,
-di,
Qui tol-lis pec-ca-ta pec-ca-ta mun-
Qui tol-lis pec-ca-ta mun-
Qui tol-lis pec-ca-ta mun-
Mise-re-re no-bis,
Mise-re-re no-bis mise-
Mise-re-re no-bis
-di, Mise-re-re no-
-di, Mise-re-re no-bis
-di, Mise-re-re
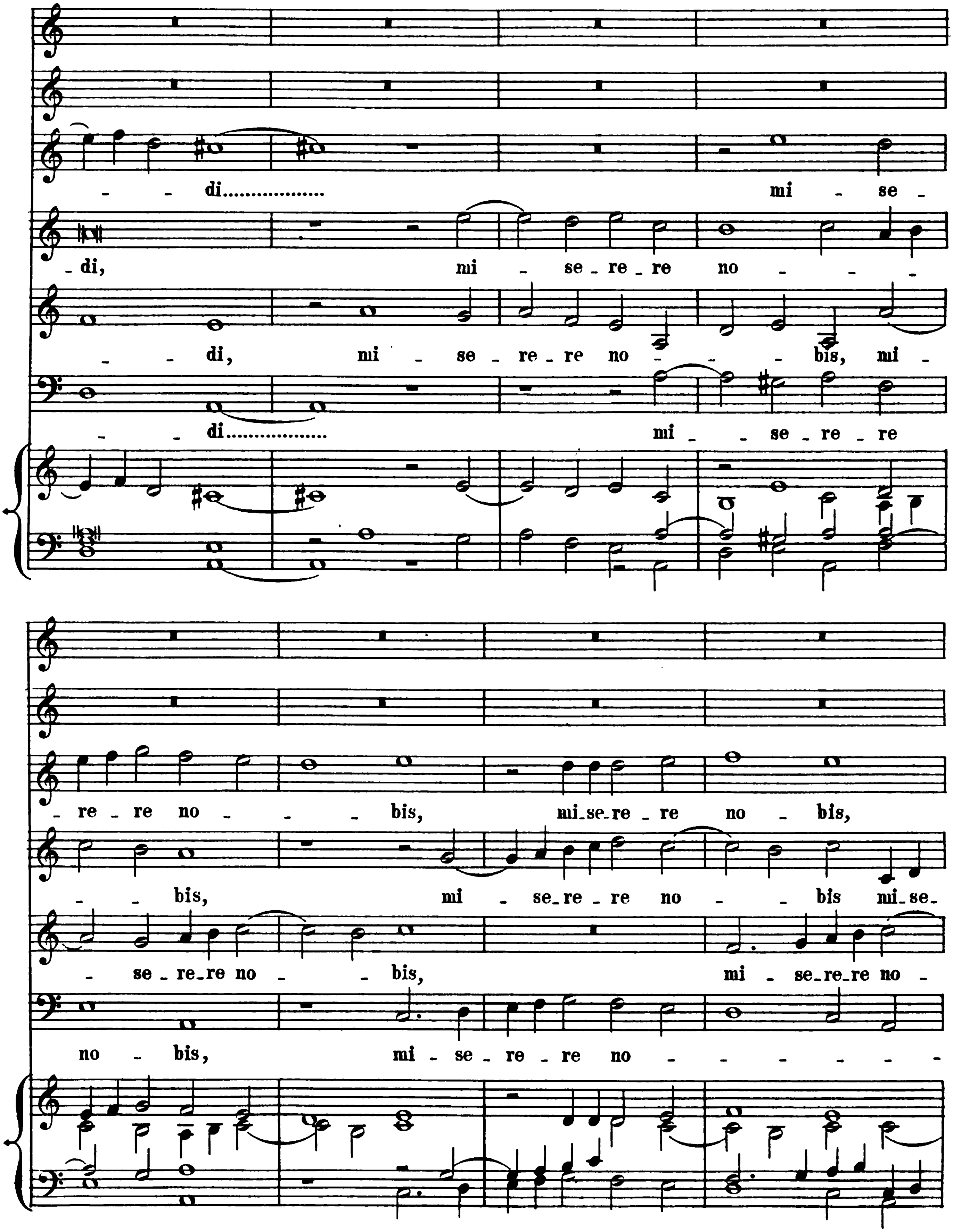

mi_se_re - re no - - bis,
_re - re no - - - bis, mi_se_re - re
mi_se_re - re no - - bis, mi - se_re_
_bis, mi_se_re - re no - - bis,
mi_se_re - re no - - bis,
no - - bis, mi_se - re - re no - -
mi_se_re - re no - - - - - - - bis.
no - - bis, no - - - - bis.........................
_re no - - bis, mi - se - re - re no - - - - - - - bis.
mi_se_re - re no - - - - bis, no - - - bis.
mi_se_re - - - - re no - - bis.........................
_bis, mi_se - re - re no - bis.........................
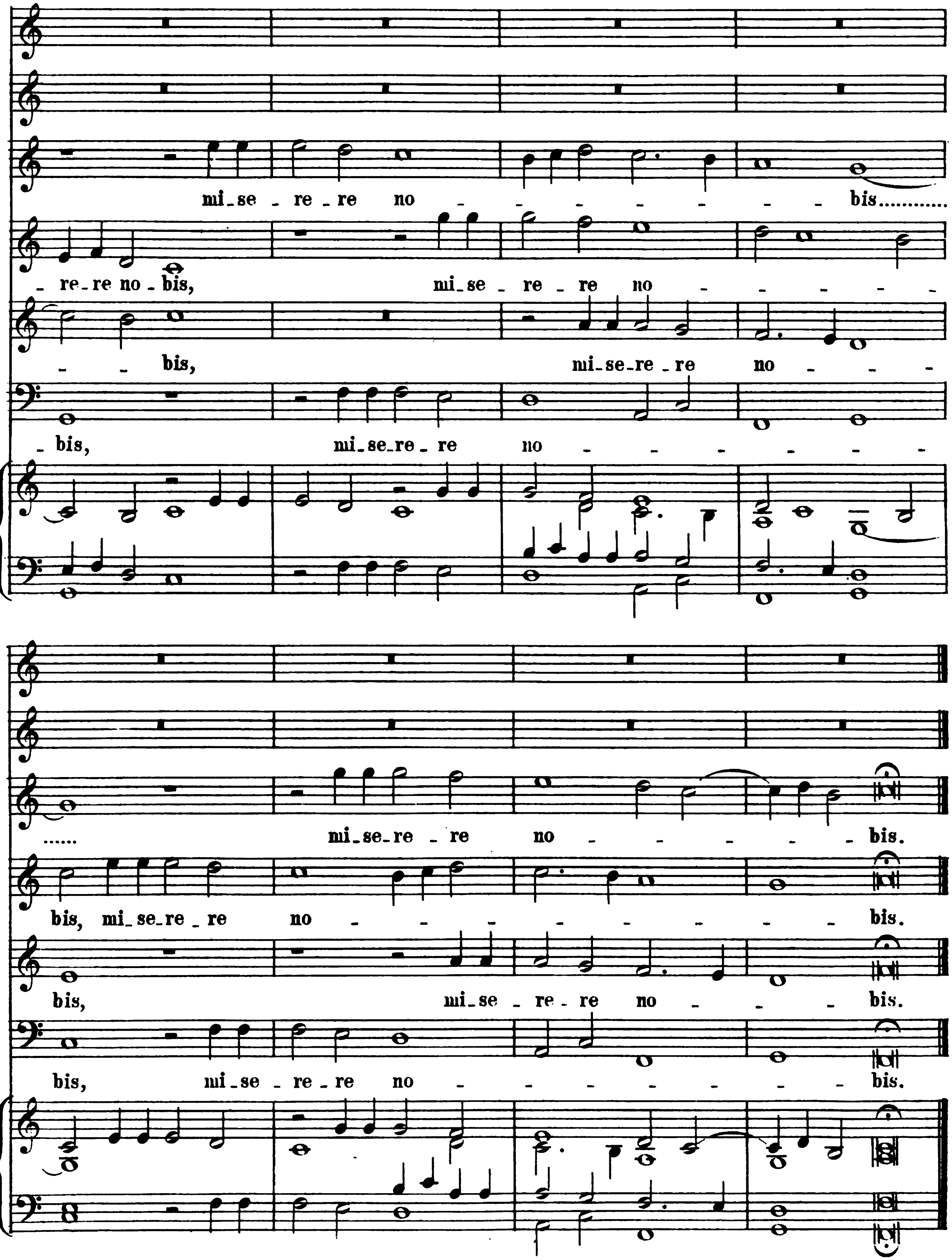

Ag - nus De - - i, Ag - nus De -
Ag - nus De - - - - - i, Ag - nus De - -
Ag - nus De - - - - - - - - - - - - -
Ag - nus De - - - - - - - - i,
- - - - - - - - - - i, Ag - nus De -
- - - - - i, Ag - nus De - - - - -
- - i, Ag - nus De - - - - - i, Ag -
Ag - nus De - - - - - - - - i,
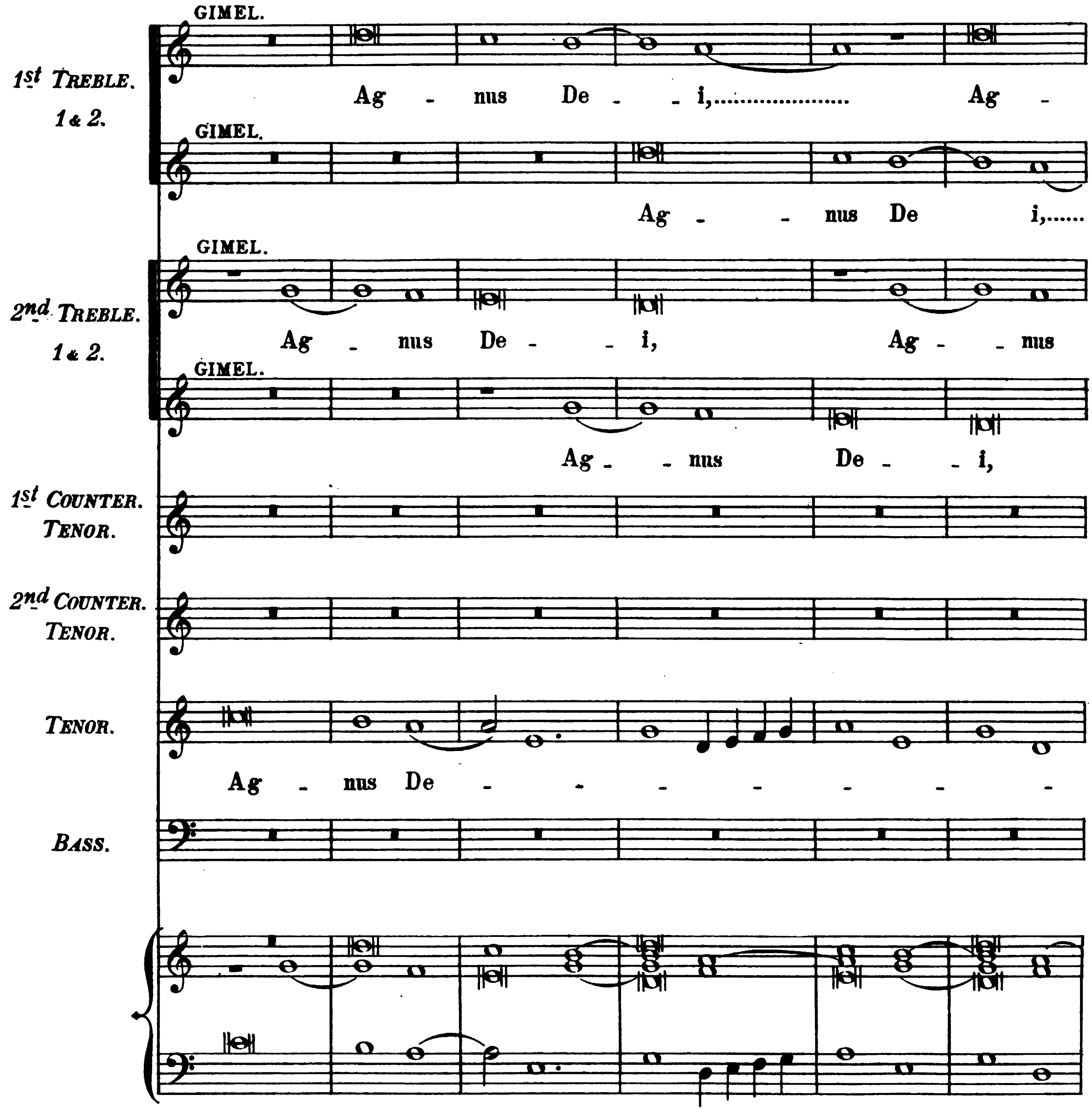

i,.................. qui
i, Ag - nus De - i,..................
nus De - i, Ag - nus De - i,..................
Ag - nus De - i,.................. qui tol -
tol - lis pec - ca - ta.............. mun -
qui tol - lis pec - ca - ta mun -
qui tol - lis pec - ca - ta mun -
lis pec - ca - ta mun -
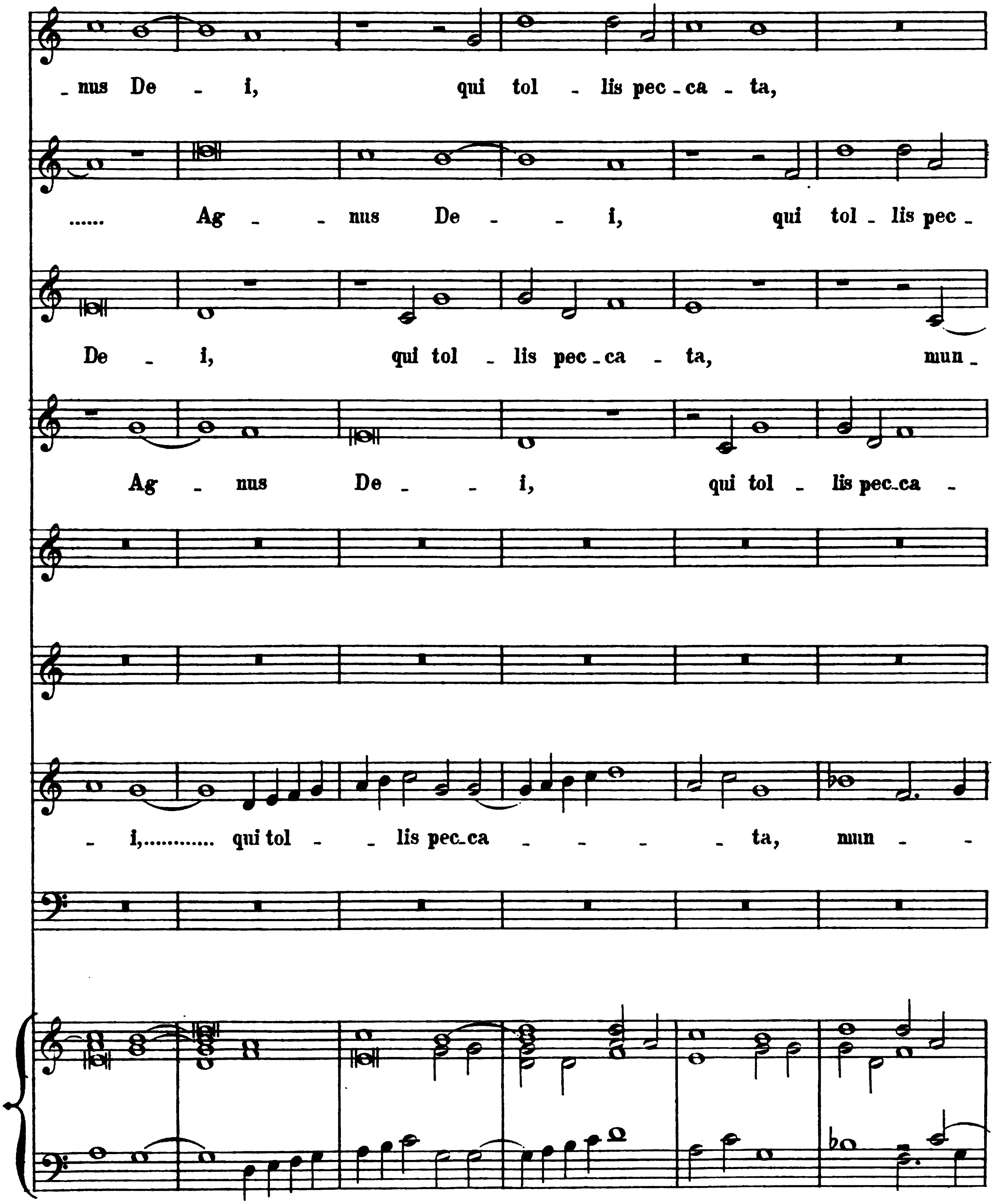

- di.................. mi - se -
- di, mi - se - re - re no - - -
- - di, mi - se - re - re no - - - bis, mi -
- - di.................. mi - - se - re - re
- re - re no - - - bis, mi-se-re - re no - bis,
- - bis, mi - se-re - re no - - bis mi-se-
- se - re-re no - - bis, mi - se-re-re no -
no - bis, mi - se - re - re no - - - - - - -


- - - - - - - - - - - i,.................. qui
- i, Ag - - nus De - - - - - i,..................
- nus De - i, Ag - nus De - - - - i,..................
Ag - nus De - - - - - - - - - i,.................. qui tol -
tol - - lis pec - ca - ta.............. mun - - -
qui tol - lis pec - ca - ta mun - - - - - - -
qui tol - - lis pec - ca - - - - - - - ta mun - -
- lis pec - - ca - - - - ta mun - - - - - - -
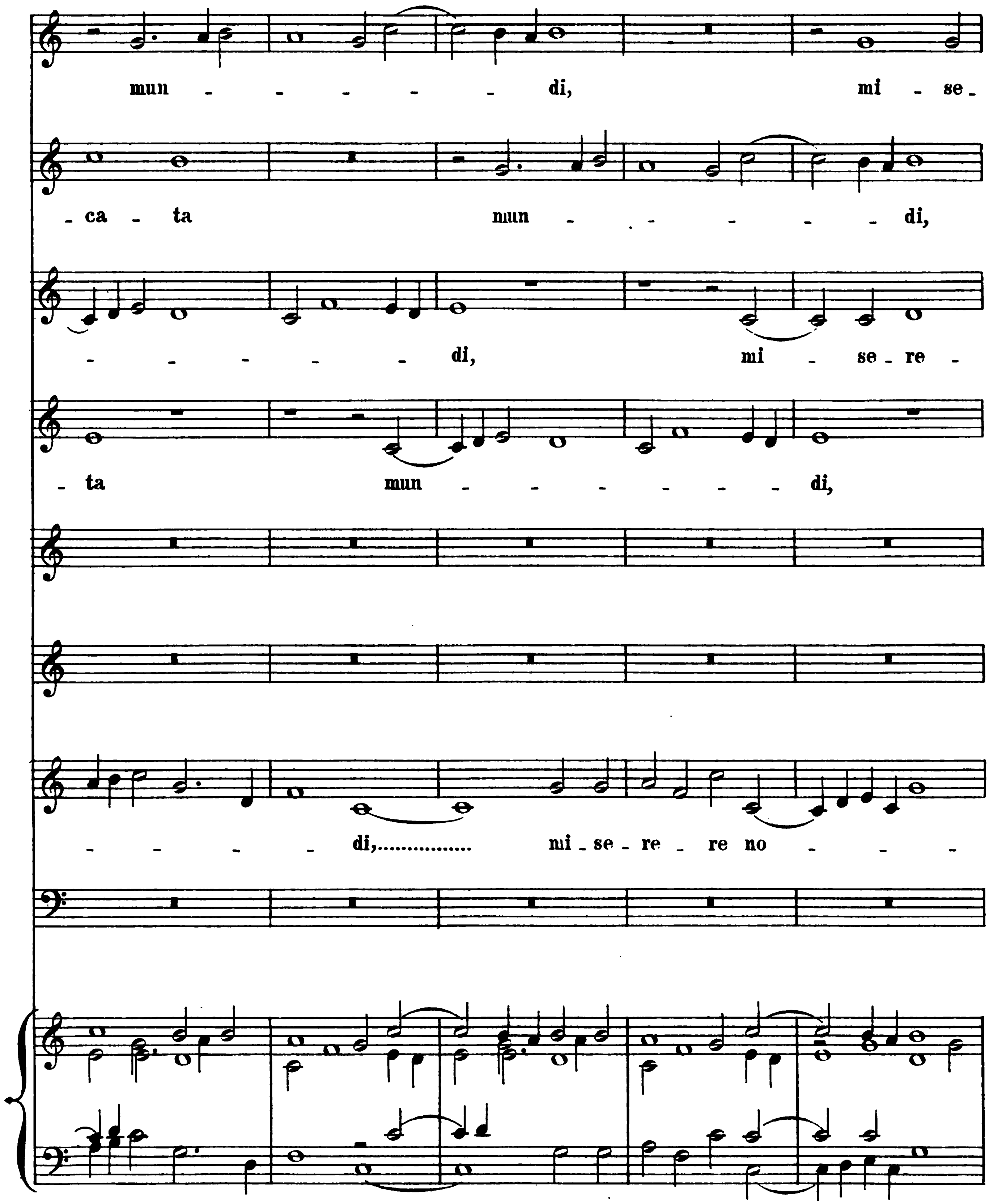

- - di..................
mi - se -
- di,
mi - se - re - re no - - - -
- - di,
mi - se - re - re no - - - - bis, mi -
- - di..................
mi - - se - re - re
- re - re no - - - bis,
mi-se-re - re no - bis,
- - bis,
mi - se-re - re no - - bis mi-se-
- se - re-re no - - bis,
mi - se-re-re no -
no - bis,
mi - se - re - re no - - - - - - -
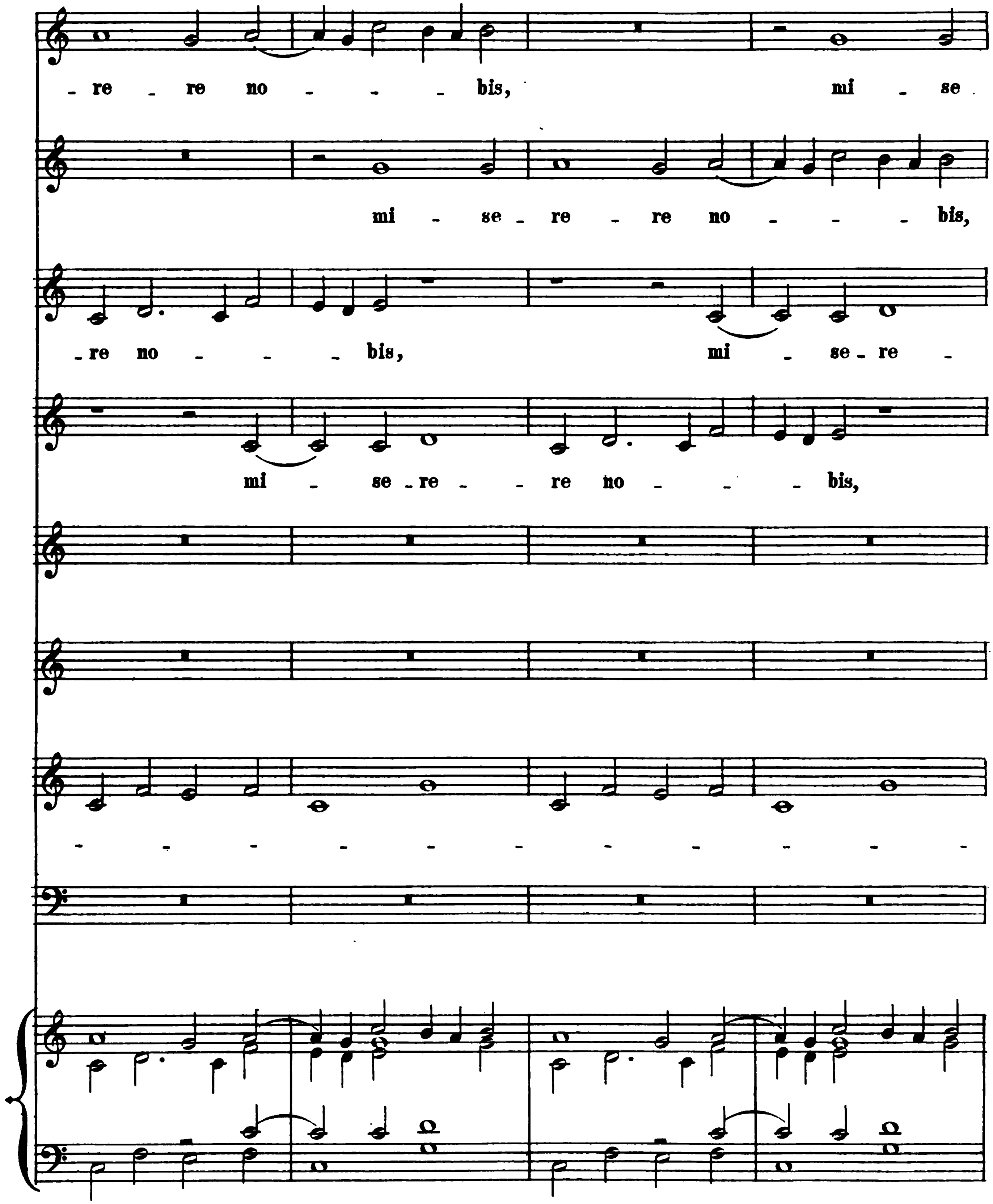

mi_se _ re _ re no - - - - - - - bis............
_ re_re no _ bis, mi_se _ re _ re no - - - - - -
- - bis, mi_se_re _ re no - - -
_ bis, mi_se_re _ re no - - - - - - -
...... mi_se_re _ re no - - - - - bis.
bis, mi_se_re _ re no - - - - - - - - - bis.
bis, mi_se _ re _ re no - - - bis.
bis, mi _ se _ re _ re no - - - - - - - - bis.
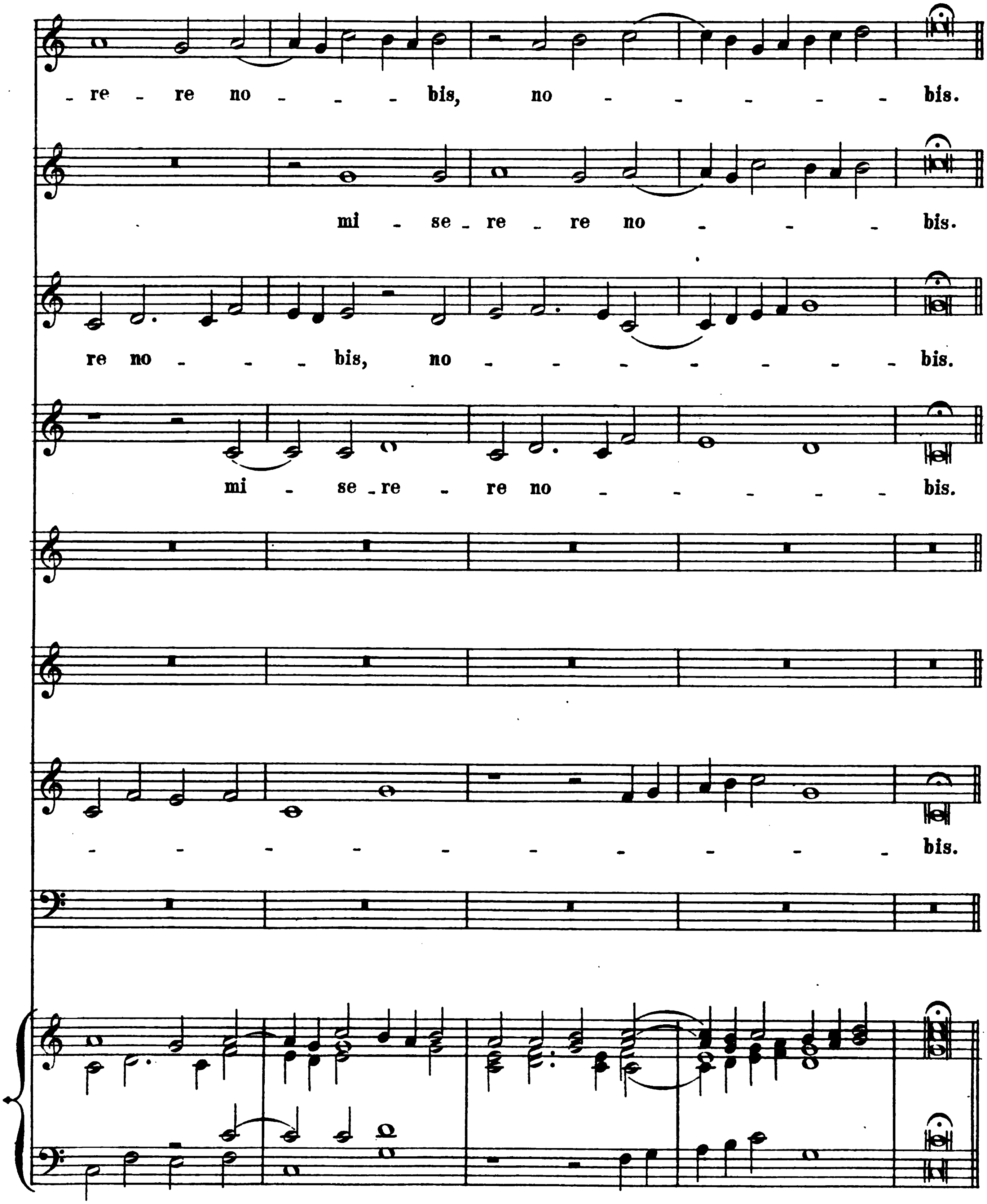

GIMEL.
1st TREBLE. 1 & 2.
Ag - nus De - - i,.....................
Ag -
GIMEL.
Ag - - nus De i,......
GIMEL.
2nd TREBLE. 1 & 2.
Ag - nus De - - i,
Ag - - nus
GIMEL.
Ag - - nus De - - i,
1st COUNTER. TENOR.
2nd COUNTER. TENOR.
TENOR.
Ag - nus De - - - - - - -
BASS.
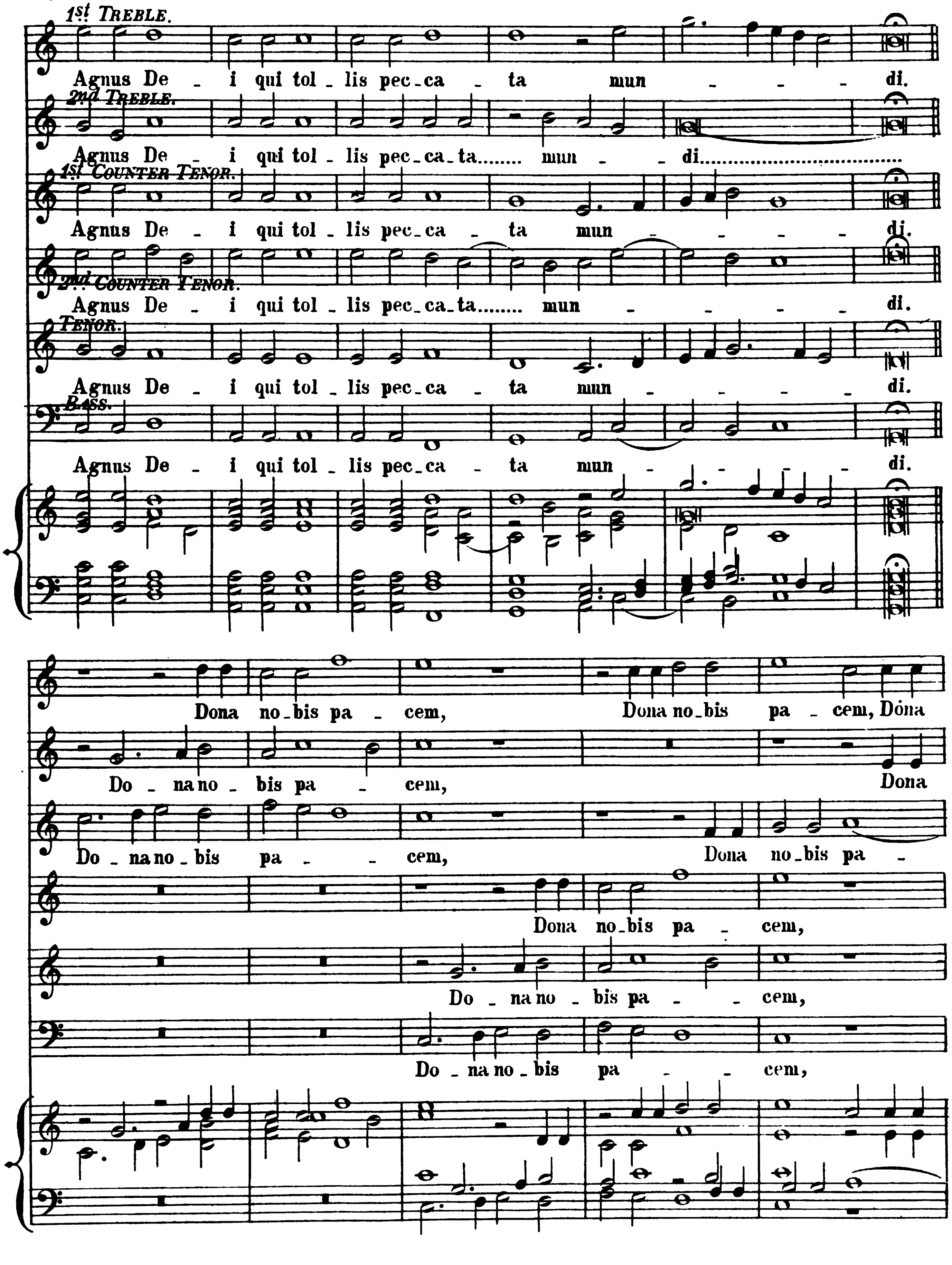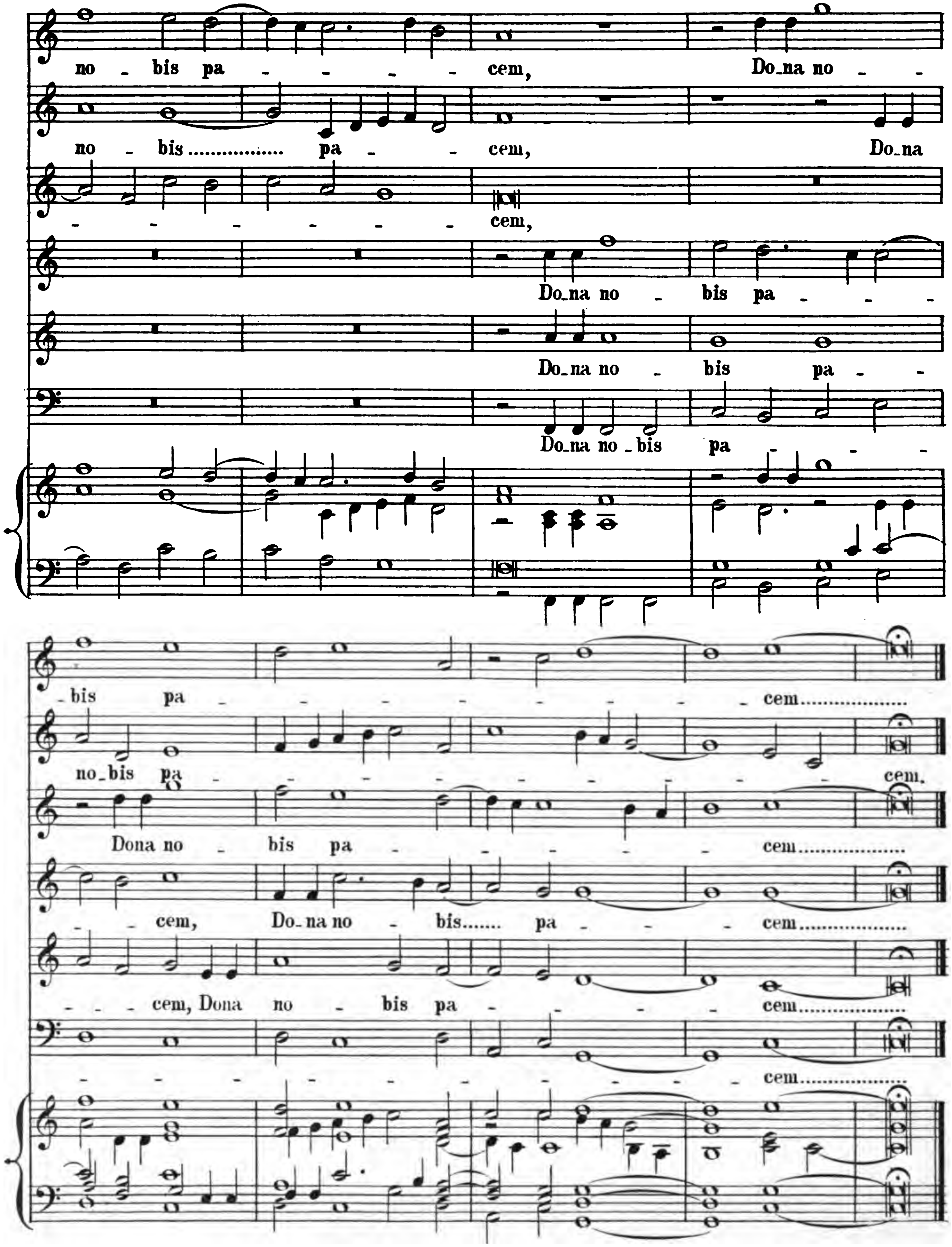


_ nus De - i, qui tol - lis pec _ ca - ta,
...... Ag - - nus De - - i, qui tol _ lis pec _
De - i, qui tol - lis pec _ ca - ta, mun _
Ag - nus De - - i, qui tol - lis pec_ca -
- i,........... qui tol - - lis pec_ca - - - - ta, mun - -


mun - - - - - di, mi - se -
- ca - ta mun - - - - - di,
- - - - - di, mi - se - re -
- ta mun - - - - - - - di,
- - - - di,................ mi - se - re - re no - - -


- re - re no - - - bis, mi - se -
mi - se - re - re no - - - bis,
- re no - - - bis, mi - se - re -
mi - se - re - - re no - - - bis,


- re - re no - - - bis, no - - - - - - bis.
mi - se - re - re no - - - bis.
re no - - - bis, no - - - - - - - bis.
mi - se - re - re no - - - - - bis.
- - - - - - - - - - bis.


1st Treble.
Agnus De - i qui tol - lis pec - ca - ta mun - - - - di.
2nd Treble.
Agnus De - i qui tol - lis pec - ca - ta........ mun - - di..............................
1st Counter Tenor.
Agnus De - i qui tol - lis pec - ca - ta mun - - - - - di.
2nd Counter Tenor.
Agnus De - i qui tol - lis pec - ca - ta........ mun - - - - - di.
Tenor.
Agnus De - i qui tol - lis pec - ca - ta mun - - - - - di.
Bass.
Agnus De - i qui tol - lis pec - ca - ta mun - - - - - di.
Dona no - bis pa - cem, Dona no - bis pa - cem, Dona
Do - na no - bis pa - cem, Dona
Do - na no - bis pa - - cem, Dona no - bis pa -
Dona no - bis pa - cem,
Do - na no - bis pa - - cem,
Do - na no - bis pa - - cem,


no - bis pa - - - - - cem, Do_na no - -
no - bis .... pa - - cem, Do_na
- - - - - - - cem,
Do_na no - bis pa - - -
Do_na no - bis pa - -
Do_na no _ bis pa - - - -
_bis pa _ - - - - - - - - cem..................
no_bis pa - - - - - - - - - cem.
Dona no - bis pa - - - - - cem..................
- - cem, Do_na no - bis....... pa - - - - cem..................
- - - cem, Dona no - bis pa - - - - - cem..................
- - - - - - - - - - - - - cem..................

